



A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

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DISCRIMINATION IN THE USE OF WORDS.*

BY F. HORACE TEALL.



ONE of our most recent books on common misuse of words contains in its preface an assertion worthy of acceptance, and whose truth has not been sufficiently recognized. It is said that information acquired from books about language, even from the books that as a whole are generally accurate and authoritative, is not always correct, and that most of the books are superficial or warped by personal prejudice and whims.

The work in which this is found purports to be a list of all the words criticised in all the reputable books on verbal errors that came within its author's reach—he names thirty-three of them—"with 3,000 references and quotations, and the ruling of the dictionaries," and with the verdict of each author. What is promised is by no means fully given.

All the books on the subject seem to be characterized mainly by inadequacy of treatment, selection of topics without definite plan, and expression of mere personal notions. What the careful student most needs is the exposition of authoritative opinion and practice, especially where real authorities differ. As the alphabetical arrangement is almost universal in treatises on words, one of the matters most worthy of attention is the very first that would be treated if it were not commonly omitted. Discrimination between the proper uses of "a" and "an" is perplexing in many instances, yet the writer has never seen—even in a dictionary—a statement sufficiently clear to give a basis of choice in every instance.

It is because of such inadequacy in existing treatises that we have determined upon publishing a series of articles under the title given to this one. It is our pur-

pose, not to descant upon every word that is ever misunderstood or misused, but to select a number of words that are likely to cause perplexity because of actual or possible difference of opinion as to their proper use. Many words are bothersome sometimes merely because some persons do not know as much as every one should know about them. They are generally defined accurately in the dictionaries, and the proper and profitable procedure for a person who really wishes to know about them is to consult a dictionary.

One of the locutions that are not sufficiently understood is "their several ways." A compositor had "three several" in his copy recently, and took it to the proofreader with the question, "What do you suppose should be here instead of 'several'?" He was very much surprised when told that the word was right as written. Another compositor asked for a geography when he wished a gazetteer. Still another asked if "bureaucracy" should not be "bureauocracy," saying that he asked because all the words he knew with such ending had "ocracy." These three compositors were not stupid or ignorant; they were just average men.

Erroneous notions about words are not uncommon among editors. One that is very common is particularly noticeable in the many stories of suffocation by gas that are printed in the newspapers. It is only when a person is killed that we find a statement of asphyxiation, as if one could not be asphyxiated without dying. One who is overcome by gas or choked in any way so as to be unconscious is asphyxiated. While this is nearly always fatal, many asphyxiated persons are resuscitated. The restriction of the word to extreme cases is not good. Lexicographers do not mention death in defining the words, except that Webster's International Dictionary speaks of "apparent death."

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In Rawlinson's "Moses, His Life and Times," it is said that Aaron felt "inexpressedly" shocked at Miriam's leprosy. Every one should know that the proper word is "inexpressibly." Supposing the word printed to be right, the sense would be that Aaron did not express his feeling; the real meaning is that he could not express it. Such errors as this in books are mainly due to inefficient proofreading.

How are the two forms of the indefinite article to be distinguished in use? The rule that "a" is to be used before a consonant and "an" before a vowel sound is commonly known, but opinions differ in the application of the rule. Webster's International Dictionary prefers "an historical," and "an" in all instances of faint or missing aspiration, but says only that it is often so used, not that it must be. The Standard and the Century say "a historical," etc., and say that the other usage is mainly English. In the Standard Dictionary we find "a herb," with aspiration, though the word "herb" is commonly pronounced as if spelled "erb." Another word whose initial is dropped by many speakers is "humble." Of course when this is thought right "an" should be used before it; but probably more good speakers aspirate the word and say "a humble." The dictionaries prefer aspiration. Thus we see that neither method of treating the words in question can truly be called error, so far as authorities are concerned; but it may be stated that American authorities strongly favor the use of "a" before any aspiration, even when the latter is faint.

"An one," "an union," and all similar uses of "an" are real errors, because the nouns begin with consonant sounds.

Sometimes the intended sense demands repetition of the article, to assure an understanding that two or more objects are spoken of, and not two or more qualifications of one object. Thus, "a brown and white coat" means one coat, and "a brown and a white coat" (or "a brown coat and a white coat") means two coats. Our example is merely the simplest that suggested itself, and the difference of sense is so obvious that very little thought is necessary for distinction; but it is adduced as typical, to exemplify a principle that is often violated in writing.

"Abbreviate" is defined in all the dictionaries without real differentiation from "abridge," "contract," "shorten," "epitomize," "curtail," "reduce," "condense," "cut down," or other similar words. Indeed, in the Century Dictionary one of its definitions is, "To make shorter by contraction or omission of a part." The same confusion appears in the treatment of nouns derived from these words; and this lack of discrimination undoubtedly arises from confusion in the use of the words, as in the following by Bacon: "It is one thing to abbreviate by contracting, another by cutting off."

Now, while abbreviating is literally shortening in any way, contracting is literally "drawing together," and one thing cannot be drawn "together"; if one thing is contracted, it is the ends (two parts) that are drawn.

Consequently, "abbreviate" and "contract" are not literally synonymous. Such distinction, or its equivalent, exists between "abbreviate" and any of the other words instanced.

It is well worth while, for the sake of clearness, to distinguish the words carefully in use, even if no careful discrimination had been made already. But it is not unlikely that sufficient research would prove beyond cavil that such distinction as that which follows is made by careful writers.

We should say that we abbreviate only when we cut off a part, whether the beginning or the ending, and it would be better to restrict the word by applying it only to the shortening of a word. If we make a writing shorter we abridge, condense, epitomize, or cut it down, according to circumstances more or less fixedly indicating the proper choice of a word. Yet, when anything is said to be abbreviated, meaning simply that it is made shorter, it cannot truthfully be said that the word is used erroneously; the fault is ambiguity, and it is a real fault, though not a real error.

(To be continued.)

Written for THE INLAND PRINTER.

THE PROPRIETOR BECOMES A TOURIST.

NO. IV.—BY ARTHUR K. TAYLOR.

THE old man whom I referred to in my last letter was so thoroughly worn out and disheartened that he was in a condition and position to accede to almost any plan which might be proposed for the betterment of either his bodily or financial conditions. Upon my giving to him an inkling of my true position, and showing my desire to do what I could for him, he readily assented to turn the whole concern over to my management, to do with it as I saw fit, even to the point of disposing of it. He sorrowfully admitted that as he was then situated he was barely able to support himself, and as he was getting old he could not expect to work much longer.

Providing him with a railroad ticket and sufficient money to last for a two months' trip to the country, the old man was sent to one of the country places where I had stopped while I was rusticating such a short time previously. His gratitude as he thanked me for my unusual interest was touching to see, and amply repaid me for whatever effort I might be called upon to put forth in his behalf. He promised to write to me in his absence.

After seeing the proprietor off, I returned to the office of which I was now the sole manager with power to act in whatever capacity I saw fit.

A casual survey of the office brought to light an old Washington hand press which appeared not to have been used for some time, an old foot power quarter-medium job press, and a considerable quantity of type, both body and job. The type was all much the worse for wear, and much of it was wanting in sorts. My first official act was the purchase of a strong small store box at the modest outlay of 5 cents. Into this box was

ruthlessly dumped about fifteen fonts of type—spaces, quads and all—after I had found that they were not cast on the point system. The box was promptly nailed up and carted off to the station, having been addressed to a type foundry where I had an account.

A dozen fonts of type were then ordered, being careful to select plain faces which would not go out of style soon and which would wear well.

As stated previously, the location of the office was good, the building being but a short distance from the main street of the town. The office was in the basement, which, although sufficiently large, was woefully

remainder. The old type which was sent to the type foundry made a considerable credit for the purchase of new type or other material.

I found upon correspondence with the secondhand dealers that the Washington hand press would not net much after the necessary repairs were made and the freight was paid. While trying to decide what disposal was to be made of it, an idea for its use presented itself to me, and the idea was acted upon. A local painter was procured who gave it a coat of bronze such as is used by plumbers in covering steam pipes, and the old press shone with resplendence. The frisket was replaced



THE ARRIVAL OF THE PILOT.

From painting by Henry Bacon.

wanting in light, which is almost as necessary for the conduct of the printing business as money. The room on the first floor in the front of the building was vacant, and upon inquiry of the landlord it was found that it could be rented for a reasonable rental. I decided to lease it, and in doing so put the landlord's fears at rest by paying three months' rent in advance.

Next a carpenter was found who constructed a light wooden partition, making an inclosure of about one-fourth of the original room to serve as an office. The front door opened directly into this office, and the window opening into it was left as it originally was, but the windows looking out from the room which was to serve as the workroom were each treated to a coat of white paint over each pane of glass. This served as a check to the curious and did not materially lessen their efficiency for the purpose of lighting the room.

In the next few days I sorted out from the plant what I thought worth saving and disposed of the

by a board just fitting the frame. On this board a neat plain sign was painted:

ISAAC LONGWOOD,
PRINTER.

Established
1848.

The last line caused me considerable thought. I made inquiries concerning the age of the rival office of the town, and found that it was of comparatively recent origin, and as everybody knew that Isaac was an old man I concluded that I had set the date back sufficiently far to acquaint the public with the fact that Isaac "had come to stay." The back of the frisket I had painted with the same words, but as they would have appeared had they been caused by an offsetted impression. The result was at once striking and realistic. When the moving and alterations in the office were done I had my sign moved out on the pavement and erected on a platform. Some folks, who had not

yet heard of the old man's having left town, when they saw the old press in its gay attire at once circulated the report that the old man's mind had failed him, and that he was preparing his old press to share with him a glorious hereafter.

(To be continued.)

Written for THE INLAND PRINTER.

DESIGNING A PIECE OF PRINTING.

BY PAUL NATHAN, OF THE LOTUS PRESS.

THE job compositor who can with pencil and paper quickly lay out a rough design of a piece of printing has an immense advantage over his fellow-workmen. He can in this way make every minute of his time profitable to his employer, and he can earn a larger salary than the average journeyman. There will be no need of setting the work to find that it is unsatisfactory to the

are particularly appropriate. The selection of the type is suitable to the subject and the colors are adapted to Easter. The matter was not specially written to suit the design—the design was made to accommodate the matter. We wanted to send a reminder to the churches and we wrote it simply and to the point. Had it been a circular intended for some other field it would have been differently treated, although it might have contained the same number of lines and words. The pencil sketch gave a very fair idea of the proportions and general design of the finished work, and any customer could readily understand at a glance if he was shown by a specimen book what was meant by “Bradley” and “Jenson” and the kind of border and ornaments that were intended to be used. In laying out the work for his own guidance, the compositor would not need to give so much attention to the writing out of the details;

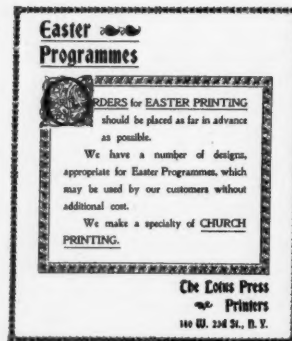
Easter Programmes.

Order for Easter Printing should be placed as far in advance as possible.

We have a number of designs, appropriate for Easter Programmes, which may be used by our customers without additional cost.

We make a specialty of Church Printing.

The Lotus Press
Printers,
140 W. 23rd St. N.Y.

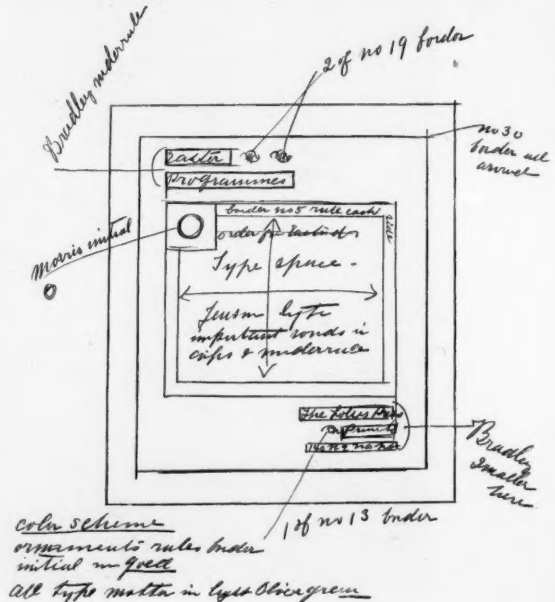


3. THE PROOF.

1. THE ORIGINAL COPY.

customer. A job that will require hours to set can be roughly sketched in a few minutes and altered with an eraser instead of distributing the type and resetting the job. Without the necessary training and instruction the compositor would find it impossible to handle his work in this manner, but the great advantage would amply compensate him for any time spent in learning to master it.

THE INLAND PRINTER has asked me to give a practical illustration of the way we handle our orders. To do this I have taken a little Easter circular and give a reproduction of (1) the original copy, (2) the lay-out, and (3) the proof; the finished work the reader must try in picture to his mind's eye. All the ornaments, rules and borders were printed in gold, and the type matter in light olive-green on a white wedding paper, size of sheet $5\frac{3}{4}$ by $6\frac{1}{2}$ inches, with a half inch margin all around. It will be noticed that the design and colors



2. THE LAY-OUT.

he would only require to indicate the relative positions and approximate proportions of the different parts of the job. In designing the work for another compositor, however, it would be necessary to do it more carefully. In our place the work is all designed before it is given to the compositor. In this way we can maintain the standard of our work and we do not have to trust to the judgment of the compositor. It is necessary for us to designate all the details.

Appropriateness of type and color are very essential in artistic printing. The simple fact that a certain combination of colors is pleasing to the eye is not always sufficient warrant for using it—there are occasions when certain colors are perfectly correct and anything different would be extremely unsuitable. The appropriate selection, also, of type and ornaments is often very essential and adds that little touch of skill that easily distinguishes the artistic from the commonplace. There are some

types and ornaments (as well as some colors) that might be called neutral, that are adaptable to nearly all kinds of work, but the printer who must confine his efforts to a limited field because of a lack of knowledge is seriously handicapped. There will always be a sameness about his work and he will find himself in a "rut." His customers will tire of getting the same general style and perhaps seek elsewhere for a change. The young printer who wants to learn how to "lay out" his work artistically must learn that there are no "short cuts" to art. He must compare good work with ordinary work and try to find out what it is that makes the difference; a knowledge of drawing is essential; a study of harmony and contrast of colors is necessary; the eye must be cultivated to estimate proportion, balance and symmetry. Because it requires application and study is one reason why there are not more tasteful printers, and also a good reason why it will profit any ambitious printer to give his time to acquiring the necessary "know how"—it pays employer and employee.

Written for THE INLAND PRINTER.

ELECTROTYPING—THE BATH.

NO. V.—BY C. S. PARTRIDGE.

THE depositing bath for electrotyping in copper consists of a solution of blue vitriol acidulated with sulphuric acid. Copper sulphate, blue vitriol, or blue stone, as it is variously termed, forms crystals which when unadulterated are pure blue in color and cannot be mistaken for any other chemical. A green tinge indicates the presence of sulphate of iron and should be rejected. While the color is a sufficient guide to the

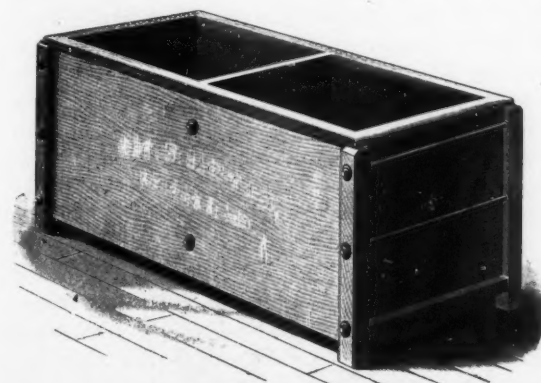


FIG. 4.—ELECTROTYPYER'S DEPOSITING VAT.

purity of the sulphate it may be further tested by boiling a small quantity of the solution with a little nitric acid and adding spirits of ammonia in excess. The presence of iron will be indicated by brown flakes. Distilled water or filtered rain water should, if possible, be used in making the solution. If rain or distilled water cannot be conveniently obtained, well or lake water will answer, but should always be thoroughly boiled and filtered.

Sulphuric acid (oil of vitriol) for acidulating the solution should be used pure and concentrated. The

crude acid contains arsenic which renders it unfit for use in electrotyping solutions. The pure acid has a specific gravity of 1.84. It may be recognized by mixing one part with twenty-five parts of distilled water and compounding with a few drops of barium chloride, when a white precipitate will be formed. In diluting acid with water it should always be added to the water very slowly and with constant stirring, as the heat generated by the contact of the acid and water might otherwise be sufficient to cause a dangerous explosion. Sulphuric acid is exceedingly corrosive and should always be kept in glass bottles or carboys.

The copper solution is the least troublesome of all electrolytes. While some baths require accurate proportionment, the use of distilled water, and even an exact degree of temperature for their successful operation, the copper bath may be widely varied in proportion and will work well under considerable variation of temperature. Nevertheless, there are certain limits of proportionment which must be observed to obtain rapid deposition of a good quality of copper; for, while the rate of deposition depends very largely on the strength of current, it is essential that the solution be constituted to work in harmony with the current. The essential qualities of the solution are to present the least possible resistance to the electric current and to dissolve the anode with the same rapidity with which the copper from the solution is deposited on the cathode. A solution of copper sulphate without the addition of acid will conduct electricity, but its resistance is such that a very strong current is required to overcome it. Von Hübl found that the minimum current density per square foot of cathode in a fifteen-per-cent blue vitriol solution without acidulation is 24.1 amperes, while the same solution with six per cent sulphuric acid added required but 13.9 amperes. But while it is thus shown that the addition of sulphuric acid lessens the resistance of the solution, there remains a wide difference of opinion as to the maximum quantity of acid which may be employed to advantage.

It is not difficult to prepare a solution which with a moderate current will deposit copper of good quality at a moderate speed. As an evidence of this fact it may be stated that it would be difficult to find two solutions exactly similar, the variations extending from twelve to twenty-two per cent blue vitriol, and from two to eight per cent acid. However, there is no question but that a moderately rich solution is preferable and even necessary for rapid work. A solution poor in copper will deposit quickly, but the shells are apt to be porous and granular. On the other hand, a solution too rich in copper will deposit slowly and in crystalline form. Deposits of this nature are specially noticeable when a weak current is employed, and it is also noteworthy that a poor solution is much more apt to produce granular deposits when the current is strong. From these facts it appears that a richer solution may be employed with a strong than with a weak current. Almost any kind of a solution, within reasonable limits, will do good

work if the current strength is adapted to work in harmony with it. That is to say, by observing the quality of copper deposited and increasing or decreasing the current strength as the conditions demand. For instance, if a pulverulent deposit is obtained it is an indication that the current is too strong or the solution too weak, and the defect may be most easily remedied by reducing the current strength either by means of a switchboard or by decreasing the speed of the dynamo. On the other hand, a crystalline, brittle deposit indicates a weak current or a rich solution, and may be remedied by increasing the dynamo speed. However, if rapid deposition is desired the solution must be constituted to work with a strong current, and defects in the deposit should be remedied, so far as possible, by changing the solution rather than the dynamo, inasmuch as a reduction in the speed of the machine would retard the rate of deposition. Of course, there are well-defined limits to the current strength which may be effectively employed with any solution, and it should be the object of the operator to determine the highest effective point of harmony between the two. With the bath at rest, a fourteen to sixteen per cent solution acidulated with two to three per cent sulphuric acid and a current density of fifteen to eighteen amperes per square foot has been found most satisfactory. An agitated solution may be made somewhat richer if a stronger current be employed, say eighteen to twenty per cent blue vitriol and three to six per cent acid.

The depositing vat for the copper solution should be solidly constructed of pine or whitewood planks bolted together and lined with sheet lead united at the corners by "burning" or melting the sheets together. Soldering will not answer, as the acid in the solution will attack the solder, and soon eat its way through. The vat should preferably be partitioned into two compartments, in order that the dynamo may be operated in series, as previously described. It is essential also that the vat shall be of ample size. The resistance presented to the electric current by the solution is enormous, and only a great area will compensate for its lack of conductivity. At least 100 gallons of solution should be provided for each twenty feet of cathode surface exposed. A convenient size and shape of depositing vat is shown in Fig. 4. The length is 60 inches, width 30 inches, and depth 26 inches. It will contain about 200 gallons of solution, and will accommodate about ten cases of average size in each compartment.

In mixing the solution the vat should be about two-thirds filled with rain, distilled or boiled water. The blue vitriol may be conveniently dissolved by suspending it in cheese-cloth bags just under the surface of the water. As the water becomes saturated it will sink to the bottom of the vat, and should be frequently stirred and tested with a Baume hydrometer. When 14 or 15 degrees is indicated on the instrument the bags of vitriol may be removed and sulphuric acid added to the solution, with constant stirring, until the reading of the hydrometer is increased two or three degrees.

This solution will work well with a moderate current. If the current strength is more than 20 amperes per square foot, the solution may be enriched by the addition of blue vitriol to the extent of two or three degrees, and if required as many degrees of acid may also be added.

The solution should be well stirred, and may be used at once, although it usually works better after standing a few days.

(To be continued.)

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. VI.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

IT is difficult for the amateur to realize the value of a line as fully as the art student realizes it. We give an illustration of the first laying in or placing of a figure, as done in the Parisian art schools. The student who works for months and months in this manner sees a meaning in an artist's lines that the casual observer misses. Here, for example, all the lines on the arm represent swellings which are not merely temporary but are organic, belonging to every arm. So also with the cross lines on the abdomen; they are not as one might expect, chance lines, but divide the trunk into organic parts. Any figure taking this pose would show some such lines, or rather the body would divide itself into some such parts which would produce the wrinkles which these lines represent; no matter whether he were older or younger, stouter or thinner, the markings would be in about the same place. When we come to the analyzation of the human face this fact of representing parts of the body by lines that are not outlines—i. e., not contour lines—will be still clearer to you. Now, the point we want to make is that the method of "placing" objects, recommended in the last chapter, is not a mere process of procedure in drawing, but is quite as important a mental training as the making of the most intricate outline—in fact, for the printer-draftsman it is more important than the latter. If you wish to make a poster design, it is better that you should know how to place "the elements" of a branch of oak or ivy than that you should draw the veination of the leaves or the delicate modeling of the stems, because if printed in flat tones it is the big characteristics—showing the difference between an ivy leaf and an oak leaf—that you need to secure. Therefore, in all your preliminary sketching do not work carelessly, because you are finally going to rub out your placing lines; but rather try to see how much likeness to the object you can get by the most economical means in your very placing of the object. In the man's arm, for example, even the inexperienced draftsman, who might not see the correctness of the drawing in the man's trunk, can realize that we have here the swelling of the deltoid, the curve of the biceps, the extreme width at the elbow, and the inside lines which mark bones and

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muscles at the elbow; all of which represent the synthesis of *the* human arm, though perhaps not the similitude of any *one* arm. Were you, with an artist companion, looking over a collection of drawings by the masters you would be surprised at his delight in many drawings that were carried little further than this study of an arm. The Japanese are celebrated for their synthetic drawing; they have the ability to make a spot of green that is not a lily leaf in all its intricate detail, but which has all the characteristics of a lily leaf which distinguish it from every other kind of leaf, stand for a perfect lily leaf.

If you will turn to the Grasset design we published you will realize that his wisteria is by no means a complete floral drawing, but simply gives the characteristics of the wisteria in its silhouette. Here you see we revert to the subject of our first chapter, and recommend that in placing your objects you think of them as silhouettes. This wisteria design suggests another help for the beginner. The flower itself in its entirety takes the form in nature of a cone, which in silhouette is a triangle; and since geometrical forms are more easily analyzed than natural forms, it might be well for you to train yourself to notice if an object takes the general form of a quadrangle or a rectangle, a triangle or a polygon. Branches of trees can frequently be mapped out in triangles or polygons with not more than five or six sides, that are very easy to recognize.

We have made a tracing of the pine trees by Mr. Herkomer, in which we have mapped out the branches into polygons, A, B and C. The lines D E and F G are added to suggest how the tree trunks are first put in as axes, F G being compared with the plumb-line P. W, X, Y, Z suggest a quadrangle, into which the whole tree could first be placed.

We wish to say, however, that we do not consider it advisable to reduce freehand drawings to geometrical forms to too great an extent. The art student in Paris

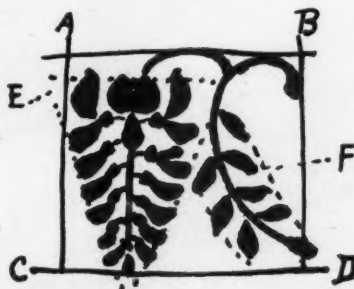


DIAGRAM NO. 1.

Showing method of beginning Grasset's Typographical Ornament, given on page 292, June issue. A, B, C, D represent a rectangle to contain the whole group. E represents a triangle to contain the spray of flowers; F, a polygon to contain a branch of leaves.

does not think of his model as a combination of cubes and cylinders, but as a human figure; nor when he leaves the atelier does he consider a tree as a combination of cylinders and cones, but as an oak tree, or a maple or a pine; and whether his drawing is a moment's

jotting in a sketch-book, or a week's study on canvas, he tries to get as much of the characteristics of the pine tree or the oak, in the moment or in the week, as his perceptions will allow.

You would be surprised, if you practiced this method for a few months, to see how much meaning these first

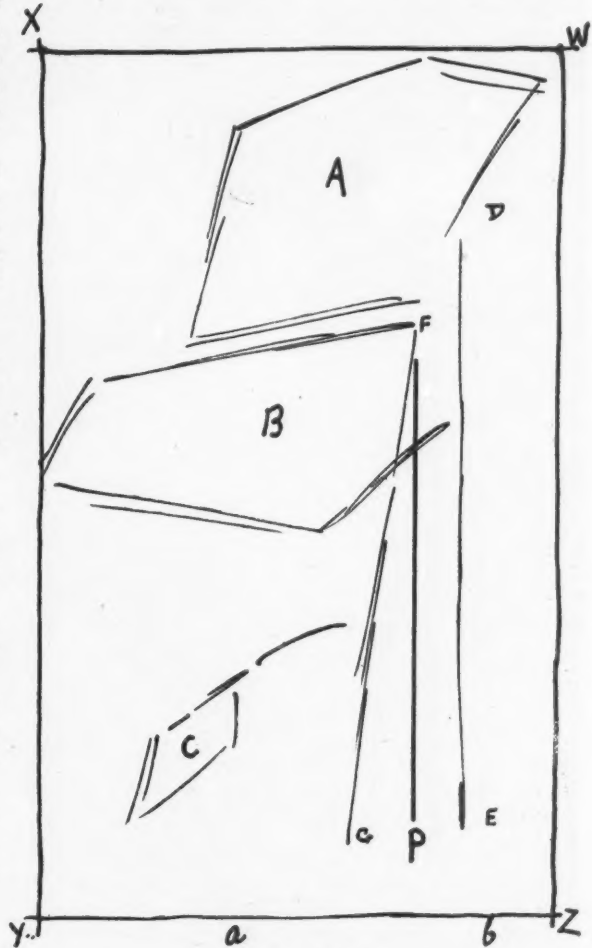


DIAGRAM NO. 2.

Showing method of beginning Herkomer's Study of Pine Trees, given on page 536, August issue. W, X, Y, Z represent a rectangle to contain the whole group; A, B, C, polygons to contain the three branches; D, E, the vertical axis of the trunk; F, G, the axis of the oblique one, the angle at which it tips being obtained by comparing it to plumb-line P.

polygons will have to you. If you will map out an elm tree, for example, and then turn to our diagram No. 2, you will instantly recognize that the forms A, B, C, could never be intended for an elm. This negative recognition would be followed by positive recognition, and you would guess at least, if you were not sure, that, in a sketch of a sea coast, certain polygons put more on one side of a line than on the other, which represented a tree trunk, were meant for the branches of a pine!

(To be continued.)

It is stated that the only successful machine for printing from type on a rotary web machine is now on exhibition at the Leipsic Industrial Exhibition.



Halftone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
 Chicago.
 Duplicate plates for sale.

THE ENGAGEMENT RING.



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCQUILKIN, EDITOR.

Published Monthly by

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.

EDMUND H. MORSE, Manager.

VOL. XX.

OCTOBER, 1897.

NO. 1.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HIEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.
A. W. FENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.

VOLUME TWENTY.

THE INLAND PRINTER begins a new volume with the present number. Representing a craft that is preservative of other crafts and arts, this journal has sought to make itself a representative not only of the best things in the arts of printing, but of the best methods of trade journalism. It is not too much to say that no printing trade journal in all the history of the art has attained the circulation in quantity and in quality which THE INLAND PRINTER now possesses, and has possessed of late years. In every department careful effort has been made to make the paper a source of reliable information on the technic of the trades represented, and an exploitant of the most satisfactory business methods. By these means it has come to be recognized as a necessity in the printing office, and a reference book without a rival. For some years past, each volume has been marked by the commencement of some new department, some plan to assist the printer or editor, and this year is no exception to the rule. For the use of editors, the column of newspaper gossip will hereafter be devoted to newspaper gossip and criticism, in charge of a practical newspaper man, who will criticise and advise on all specimens of newspapers submitted for that purpose. Specific criticism will be made as concise as possible, and editors and publishers desiring to avail themselves of this service are requested to comply with the rules set forth in the appropriate column in this issue. With the months that are coming to make up Volume XX, THE INLAND PRINTER confidently promises sufficient of novelty, of interest and of value to justify everyone, however remotely connected with the printing arts, to become subscribers of "the leading trade journal of the world in the printing industry."

THE ART POSTER AS AN ADVERTISEMENT.

IN his notes on "posters and the newer movement," Mr. Percival Pollard calls attention to the efforts that advertisers in France are making to protect themselves from the poster collectors and the dealers and bill stickers who work into their hands. With the poster craze it did not take long for the bill stickers and others, in whose hands posters were placed for the purpose of advertising, to discover that they had a commercial value, and instead of honestly carrying out the purpose for which the posters were placed in their hands, they sold them, a species of theft reprehensible in both seller and collector. The poster is designed to sell goods, to make announcements, and whatever may interfere with this purpose makes it a failure to those who made it—not to the artist perhaps, but to the man who gave the artist the stimulus of Dollars. It is a question if a too attractive poster really gives returns to the advertiser—in the words of the advertisement writer, it is doubtful if they have that subtle influence called "pull." If the poster is beautifully made, the advertisement is regarded as an offense, just as much as advertisements painted on the rocks around the Thousand Islands or any of our beautiful resorts. The

poster artist who is not so lost in art as to despise the aim of the man who employs him, and combines his talent with enough commercialism to make the poster fulfill the object for which it is supposed to be made, is more worthy the patronage of advertisers than the maker of decorative drawings, which are distributed by the guileless merchant, forced without his knowledge to become a patron of the arts at the expense of his advertising account.

THE NASHVILLE CONVENTIONS.

THE meeting in Nashville, Tennessee, of the United Typothetæ of America, the Photo-Engravers' Association and the Electrotypers' Associations offers valuable opportunities for these organizations to become well acquainted and in sympathy with the aims and purposes of each other. Some printers are probably members of the photo-engravers' and electrotypers' societies, and some engravers and electrotypers are members of the United Typothetæ, and there will no doubt be missionaries in this good work. The assembly of these important societies in the same city and at the same time may be found a precedent of so much value that it may become an unwritten law for the societies to meet in this way hereafter. The vitality and usefulness of the United Typothetæ is uneven to a marked degree, which is all the more to be regretted, as its power for good is more extensive than seems to be generally appreciated. Some of the local societies have not held a meeting in months, while others hold regular meetings and have programmes of great practical value mingled with much social enjoyment. It is anticipated that some plan of general awakening will be propounded at the convention, and we hope with radical benefit.

The amalgamation of the photo-engravers and electrotypers seems to be a natural thing. Beyond the perfecting of the coalition, and of planning a more thorough organization for the future, little can be anticipated of what will be done in a business way at the convention. The officials are enthusiastic and a vigorous programme will be laid out to correct present trade abuses. The social features attending the meetings will be of a character to please the most exacting, and there is every indication that the meeting in Nashville will be memorable to the several associations.

A GERMAN REPORT ON AMERICAN PRINTING.

THERE has been published by Mr. C. Hofman, of Berlin, the editor of the *Papier-Zeitung*, a series of articles about the American printing industry. Much interest has been manifested in the articles in Germany, and there is no doubt that they have also been of interest to American readers. The collected articles have appeared in book form. The author, Mr. E. Wentscher, of Berlin, is an expert in the printing and allied arts, and as one of the officials of the German empire patent office was delegated in 1893 to the World's Columbian Exposition. The report is a most comprehensive one, covering all classes of machinery, devices

and methods. The author pays a high tribute to American printing and printing mechanisms, and asserts the superiority of American methods to those that obtain in Europe, claiming he is not alone in this opinion, but that the same views have been brought home by competent experts, visitors to the great fair. He urges upon German printers and manufacturers a study of the American methods and mechanisms, and has, we are told, been successful in arousing much interest in the typesetting machinery and in the varied types of American printing presses. In furtherance of this design we learn that Mr. Wentscher has resigned his position in the German Patent Office, and has established himself as a patent attorney and promoter, with a special view to the introduction of American machines, devices and methods as applied in the graphic arts. This very unusual American practice is somewhat of a novelty in the fatherland, and thus Mr. Wentscher stands *solus* in his particular field.

THE SO-CALLED COLOR PHOTOGRAPHY.

THE method devised by M. Chassagne for coloring photographs, while giving beautiful results, bears no scientific relation to color-photography, which seems to be as far from realization as the philosopher's stone or the elixir of perpetual youth. Herr Oberlieutenant G. Pezzighelli, an authority on photography in Europe, relates his observations in the *Photographischen Correspondence* regarding the subject, and declares that the process is void of any scientific groundwork, and is merely a coloring process, well devised and simple in execution. It is capable of many beautiful effects, attainable in relatively short time, not possible by any other method known to date in coloring on albumen, as it leaves no trace of manipulation upon the surface of the picture, which retains all the gloss of the albumen paper. A filtering or extraction of certain colors through separate parts of the picture does absolutely not take place. As silver prints are colored so also can carbon or photo-process prints be colored, but not platinum prints, as traces of metallic combinations, retained in the paper, will change, as the operator stated, the green into a red color. M. Chassagne employed a well-trained young lady, who colored the pictures with a dexterity well-nigh magical, leaving the "authorities" in London, and the professors of the Sorbonne in Paris, in the dark upon her part in the demonstrations. M. Chassagne himself is not versed in the technic of the operation, as he inherited the prescriptions for the preparation of the liquids from Dausac, but he is reaping large sums from the sale of royalties in different countries, he retaining the secrets of the combinations. The process of treating the prints is, of course, no secret. At first the albumen picture is brushed over with an odorless, straw-colored liquid resembling albumen. This makes the coating alive to absorb color, and is repeatedly used during the coloring to keep the picture moist, as well as in the colors. The colors are blue, red and yellowish-green, the blue

resembling blue ink and the red resembling red ink, or eosin, but without metallic reflex. The blue is spread in a thin solution over the entire picture, and is retained everywhere. All parts intended to remain blue, according to the original of the photograph, are covered and strengthened several times. Then the red is applied and finally the yellowish-green. The colors can be superimposed, or mixed in liquid to form secondaries and tertiaries. Then follows the retouching and sharpening of various parts with the brush, containing the primaries or mixtures of them. In expert hands the work progresses very rapidly. A quarter-life portrait was made in the presence of Mr. E. F. Wagner, of New York, to whom we are indebted for the foregoing particulars, and a very successful result was obtained in twenty-five minutes. As the colors are very transparent, dark photographs cannot well be used, this method being the same as any other mode of glazing. Accurate work requires hours of labor, and many fine examples of reproductions of fine paintings have been shown by this method. The Chassagne color photography thus finds its true level as a very neat coloring process.

PRIZE JOB COMPETITION.

ON another page will be found the report of Mr. Ed S. Ralph, who was selected to award the prizes in the job competition announced in THE INLAND PRINTER of last July. Mr. Ralph has given much time and thoughtful consideration to the task, and has met his arduous duties in a most satisfactory and gratifying manner. There were 134 competitors, and the specimens represented the greatest variety of work. They came from all parts of the Union, from Maine to California, from Canada to the Gulf, and some from England. The great difference in the character of the specimens made the task of making the awards an exceedingly difficult one, and the conscientious care which Mr. Ralph has bestowed on the work has the appreciation of THE INLAND PRINTER, and of the contestants, without doubt, as well.

ANALYSES OF DECORATIVE PRINTING.

AN encouraging indication of the advance of technical knowledge among job printers is the effort observable among them to analyze their work according to the laws of decorative art. While the advantage of instruction in the principles of decorative art is obtainable at a very cheap rate at public institutions in most of our large cities and in many of our towns, it is undeniable that it is very rare for a printer to avail himself of this advantage. Those who do attend classes for the study of decorative art do so with a design to quit the business of printing, and take up the calling of designing and illustrating. The trade press is responsible for the tendency of printers to study the laws of decorative composition, but the advantages of the schools have not been placed before printers as they should. In these days of sharp competition it is regrettable that so many young craftsmen should spend years in the painful effort

to learn the art side of printing from the traditions of the craft or of the shop, when a few hours each week under competent teachers would place them on a foundation of art knowledge with nothing to unlearn, as in the case of the rule-of-thumb instruction afforded by indifferent or incompetent foremen or employers.

THE CHEAP PRINTER.

WHAT shall we do about the cheap printer? Shall we educate him up to a higher standard, or shall we leave him, and give our attention to the public, and try to educate it? If we educate—or try to educate—the cheap printer, we run the danger of making him a more formidable enemy to the trade. We simply give him better ammunition, so to speak. It might be easier to educate the public, by protesting to the users of bad and cheap printing. Self-interest would seem to come to aid such protest. Here is an example from the city of Nashville, where the United Typothetæ will soon convene to deliberate upon the

WILL OPEN

September Fifteenth

Prof. O. H. de Lamortons Famous Garment Cutting Academy.

No. 153½, N. Spruce St.

Nashville, Tenn.

—Near Wards Cemenary.—

PROF. O. H. DE LAMORTON, of Paris France, Has secured Madam W. M. Edmunds, survive, as Principal Teacher in the sewing school MADAM EDMUNDS, is one of Chicagos Famous Elite Dress Makers, having had many years of experience in such buisness, she is Par Excelent as a teacher of the scientific arts of Garment Cutting Prof. O. H. de Lamorton will often deliver a lecture to the school on the said arts and impart to them much VALUABLE information not-else-where-obtainable.
Gents Garments Cutting Course 160,dollars Complete. Ladies and Children Garment Cutting Course complet only

five dollars

Tailor Square and books included, this is a special offer holding good only for the first four opening week which time the price of above will be seven dollars. Sewing Lessons five dollars extra for a three months course, or eight dollars extra for a 6 month course. Position secured for all competent Graduates that receives a full Graduating Diploma.

Diplomas granted to all scholars. Ladies call and Investigate for your selves and see our school and display of Drafting and etc.

we are Yours Truly

PROF. O. H. DE LAMORTON., of Paris France and
MADAM W. M. EDMUNDS., of Chicago, Ill.

good of the trade. It is a reduction from a 6 by 9 dodger, and is not so bad as many examples received at this office. Professor De Lamorton appeals to a class supposed to be able to pay individually from \$5 to \$160 in tuition fees, yet has so little penetration as to introduce himself and his assistant by a circular so mean and illiterate as to stultify himself as a man of taste, and tending to do his business more harm than good. While Professor De Lamorton is undoubtedly both a skilled and able artist in his business, his circular points the other way. When the users of this class of printing are made recipients of letters courteously pointing

out such business errors to them, some little impress may be made upon the cheap printer. Any printer has the right of protest against bad work. Let the protest be to the customer, and let it be fair and honest and courteous.

PRINTERS MAKE A SUCCESS OF CO-OPERATION.

PARAGRAPHS have been going the rounds of the press describing the operations of several coöperative societies of printers in England that have for a number of years been doing a successful business. They have not excited more than passing interest, because the methods by which they were conducted have been little understood. Indeed, to many, coöperation itself has been regarded as a somewhat ideal scheme that might work in the industrial society of the future, but which could not practically adapt itself to the strenuous conditions of today. It is, therefore, a bit of a surprise to Americans and to American printers to learn that for nearly three years a coöperative printing office has been successfully carried on under their very noses. Upon solicitation THE INLAND PRINTER has kindly been provided by the management with information about the inner workings of the business which will doubtless be of great interest to the craft.

The history of the Coöperative Printing Society of Cambridge, Massachusetts, began in March, 1894, when the first purchase of type was made with which to print the *Prospect Union Review*. The presswork was done outside until March, 1895, when a Scott cylinder press was purchased. Since that time there has been constant expansion and development. It now employs twelve workers, of which eight are members of the coöperative society and partake of its benefits. The society was incorporated under the laws of Massachusetts in 1896, previous to which the printing office was operated under the auspices of the Cambridge Coöperative Society. The accounts, however, have been kept distinct, so that it is possible to determine the financial progress of the plant for about three years.

That it has been a success is evident from this statement drawn off from the books of the society :

1895 (nine months).	
RECEIVED.	PAID.
Business done.....\$3,759.04	Rent \$ 226.43
	Wages..... 2,436.10
	Paper, light, power, taxes, etc..... 231.60
	Depreciation of plant..... 246.15
	Sinking fund 33.11
	Interest on capital at 6 per cent..... 101.45
	Net profit to customers, employees, and educational fund..... 484.20
Total..... \$3,759.04	Total..... \$3,759.04
1896.	
Business done.....\$9,763.45	Rent \$ 500.00
	Wages..... 6,354.69
	Paper, light, power, taxes, etc..... 2,187.40
	Depreciation of plant..... 178.91
	Sinking fund 82.89
	Interest on capital at 6 per cent..... 323.70
	Net profit to employees, etc..... 135.86
Total..... \$9,763.45	Total..... \$9,763.45

This is an increase of between \$5,000 and \$6,000 a year, and it is stated that the office has been crowded

with work since the first of this year. Additional capital is now sought for to enable the society to handle larger contracts. At the outset the workmen had no capital and had to borrow about \$7,000, upon which they now pay interest at six per cent. Notwithstanding this financial growth, Mr. Weatherly, a member of the society and editor of the *American Coöperative News*, writing to THE INLAND PRINTER, utters this note of warning: "From our success we wish no one to get the idea that coöperative production is an easy matter. We place first in importance at present, distributive coöperation; for when we have a strong and united body of coöperative consumers the question of production will be comparatively easy."

The plan of disbursements is of course the keynote to the undertaking and called for the utmost care in its arrangement. The scale as adopted and used provides, first, for the general expenses, in which wages is the first item, and, second, for the distribution of the profits to shareholders and to employees, customers, etc. This is shown more plainly below :

1. Wages.
2. General expenses: rent, heat, light, taxes, insurance, interest on loan capital, electric power, telephone, material, depreciation of plant.
3. Profit:
 - (a) 10 per cent of this amount to sinking fund.
 - (b) An amount equal to 6 per cent interest annually on share capital, to shareholders.
4. Of the remainder:
 - (a) 25 per cent to reserve fund.
 - (b) 40 per cent to employees.
 - (c) 30 per cent to customers.
 - (d) 5 per cent to educational and provident fund.

Wages are paid at the union rate, but the employees also receive forty per cent of the net profits. All employees share alike in the profits, the society having decided that difference in productive power is measured in the difference in wages and that the profit resulting from the combined faithfulness of all employees should be divided equally. The participation of customers in the profits paves the way for that coöperative consumption which is considered so essential to the success of the enterprise. The balance sheet is issued and interest paid and profits divided in January and July of each year.

To become a permanent employee, a printer must have twenty-five shares of stock in the society, valued at \$10 a share, or he must agree to allow his profits to accumulate until he owns that number of shares. The employee must also have been in the service of the society for six successive months and have passed the coöperative service examinations. A dividend of six per cent is paid annually on the share capital and each shareholder is entitled to one vote in the conduct of the society.

The management is vested in a board of eight directors elected by the members. A business committee of three of the directors pass upon all jobs in excess of \$50 and a committee on plant gives its approval on all additions to the plant exceeding \$10. An educational committee of three has charge of the provident fund

and social features. Foremen are appointed by the board and have the power to hire and discharge employes in their respective departments, but if they discharge permanent employes the latter have the right of appeal to the board. The board also acts upon all questions relating to the hours of labor and wages, but the working week is limited to fifty-five hours.

This is in a large sense an experiment. But it is a voluntary coöperative enterprise on the part of printers to help themselves. They have, of course, the advantage of proximity to a great university and of help from keen and sympathetic minds who are wrestling with the problem of the age—equitable distribution. Printers everywhere will watch with deep interest the practical working out of this question as undertaken by their fellow-craftsmen at Cambridge. Its continued success may have great bearing on the future of the industry.

COURAGE FOR SUCCESS.

COURAGE is a factor in success, too quickly lost sight of. It is, of course, not well to be so self-reliant as to ignore the preparation that fits for success in any walk of life, but to weigh chances too long and hesitatingly frequently allows the tide that leads to fortune to ebb beyond the reach. Mr. W. S. Harwood, writing from the exposition at Stockholm, Sweden, to the *Chicago Record*, gives a picture of a hesitating young Swedish artist which is representative of the plight of many young men. He says:

"Around a corner of the street stands the printing house of old Stockholm. The printing wasn't done just as it is today in the year of grace 1593. The quaint furnishings of this print shop are not original, but they are an exact reproduction of those which were in vogue three hundred years ago, when printing was young. The young man who shows the sights of the office is a sketcher as well, and he will do you your portrait in blue crayon on white paper as cleverly as the sculptor will putty up your face in plaster. I made a photograph of the interior of his shop for the *Record*, and then he would not be satisfied until he had sketched me in return—and right cleverly he did it. I take it this young man in his gay sixteenth century costume, with his cardinal stockings and his pointed beard and his plumed hat, was, in his matter-of-fact clothes, a type of a good deal that we shall see in foreign lands, a type of the conservatism, or shall we call it the timidity, of these people who live under the king. He had had two years' study in the art schools of Stockholm; he showed me some really creditable work in etching and oil—after he had modestly waited until the crowd thinned out. He was capable evidently of doing much better work than he was doing, but when we talked about Paris, the one goal of his artistic ambition—then he was timid, he feared he could not get along—he would so dearly love to go—but he couldn't afford to—some-time, maybe; not yet, not yet. The young fellow was so gentle about it all and so earnest, too, that I gave him a good American lecture course in condensed form,

and told him any keen young American of his talents would know that all there was for him to do to get to Paris and follow the art he was fitted for was first to go—there was no need of talking about it, the American way to do such things was to do them. He smiled a sad little smile and covered up his drawings with a tender pat."

This is all very pretty, but there are an immense number of keen young Americans of talent who dare not take chances even as far as New York, let alone going to Paris. One of our most prominent and talented decorative artists of the present day was only a few years ago in an agony of doubt whether he would or would not be well received in New York, notwithstanding the fact that he had received flattering letters about his work from nearly all the great publishers there. With the encouragement of his friends he went and succeeded. We have greater opportunities in America, and our keen-eyed young Americans can go to Paris to study art, because if their work is of merit they can sell it for a price to support them. They know the commercial field pretty well as a rule, which young Swedes such as Mr. Harwood portrays, and others unlike young Americans, certainly do not.



Photo by O'Keefe & Stockdorf, Leadville, Colo.

"THE ONLY GIRL ON EARTH."

ADVANCE IN FOREIGN SUBSCRIPTIONS.—Owing to the increased size and weight of *THE INLAND PRINTER*, the price of foreign subscriptions will hereafter be \$3.20, or 13 shillings 2 pence per annum, postpaid. See page 41.



"I'SE A LITTLE ALABAMA COON."

Photo by Swarthout.

Engraved by
GRAND RAPIDS ENGRAVING COMPANY,
* Grand Rapids, Mich.
Duplicate plates for sale.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

WANTED—DIAGRAM OF A PRINTING OFFICE.

To the Editor: HOWELL, MICH., September 6, 1897.

Will you kindly let us know in what number of THE INLAND PRINTER will be found a diagram of the interior of a printing office? We are building a new office and desire a plan of the interior, so that we can arrange our material in a convenient manner. We have between \$3,000 and \$4,000 worth of material, among which are two jobbers, Cottrell press, engine and folder. If you keep such a diagram for sale will you kindly notify us that we may purchase.

Have been a subscriber to THE INLAND PRINTER during the past four years, and prize it very highly.

A. D. BENNETT.

[No comprehensive plan of the interior of a printing office has appeared in THE INLAND PRINTER. If Mr. Bennett will give particulars as to the size of the building, floor space, lighting, adjoining buildings, if any, etc., he may obtain satisfactory information from some of our readers.—EDITOR INLAND PRINTER.]

THE "LABOR-SAVING" PRINTER.

To the Editor: OTTUMWA, IOWA, August 21, 1897.

As a printer of but ten years experience, I may not be able to give this subject all the thought that might possibly come from one more time-tried in the art preservative, but I have a few remarks to make that, if carefully followed, will prove alike beneficial to employee and employer.

I am not a regular monthly reader of THE INLAND PRINTER, but occasionally have my newsdealer get me a copy, and I find it the best work of its kind for the practical and up-to-date printer, and I also observe from the appearance of composition and presswork that the employing workman is a labor-saver to himself, and a time-saver to his employer. Its advertisements are always examples that any practical printer might pattern after with profit to himself and employer, say nothing about the customer. The printing office employes who would save labor, and time as well, are not plenty, and they are more particularly scarce in country towns. Wherever you see neat, tasty printing, you can come to the conclusion that the printer who executed the work is neat about the office, and if he is this, he cannot help but be a labor-saving printer.

I find only about one printer in every ten who claim to be printers. The larger percentage are workmen; do not even try to save labor. We too often see the slug and lead case looking like a hell box, the mallet, shooting stick and planer lying scattered about on the loose forms of type or possibly among a half-pied dead ad., around which there has been carelessly neglected to entwine that very necessary piece of twine. A piece of twine wound two or three times about a dumped form means less or no pi, and hence more time to your employer. About the most aggravating thing I ever experienced is to tackle a rush job and find dirty cases, and the four, five and six em leads and slugs scattered over the case in little piles. It doesn't take a moment's more time to keep these cases in perfect order than it does to give the leads and slugs a toss at the case, and let them drop where they may. A very nice policy, which will

bear framing, is to have a place for everything and keep everything in its place. It is indeed gratifying to always be able to put your hand on what you want, and find it in its place.

If the labor-saving printer is make-up man, he has a handy place for newspaper leads, slugs and rules, instead of having them scattered about on the forms, stones and floor. If he is ad. and job artist, he takes particular pains to tie up every dead job as it comes from the press, thus saving to himself the labor of cleaning up pi, and giving more time to the distribution of dead matter, which is of timely importance, especially where fonts are small. During my apprenticeship I had this latter idea drilled into me by my employer, who was and is still one of the best printers in this State, who was conducting a weekly sheet, and always set aside Saturday as clean-up day. Come what might, we endeavored as far as possible to have every dead piece of matter distributed. You know, and we all know, that an ordinary piece of work can be set in the time that it often takes to hunt up a certain letter among dead matter. Neither is the clean distribution of cases less important to the labor-saving printer. The workmen are scarce who can set a clean proof from a dirty case, and however much time you may spend in reading your sticks, provoking errors pass over yourself as well as the proofreader. A clean case is always to your credit, but don't confine your cleanliness to the case alone.

J. S. WOHLFORD.

CIRCLES AND OVALS.

To the Editor: ROCKFORD, ILL., August 27, 1897.

The composition of circles or ovals is not easy, but locking them into the chase is a still more difficult task. Having occasion recently to print an oval-shaped job we found, to us, an easy way to solve the difficulty, and we give the details herewith, thinking that perhaps some other printer will find them useful. Among the stock of brass circles and ovals in the office there was an oval of just the right proportion, which was used



for the foundation, and it was not very difficult to justify the type on the inside of it, but the border on the outside of it was a trifle more difficult, but we overcame that by using a rubber band to hold it in place temporarily until we were ready to lock the job into the chase. Then was when the difficulty confronted us for which we found the easy solution as follows: We placed the job in the center of the chase and put furniture in such a position as to make a rectangle whose four sides just touched the oval at its greatest diameter, and then poured plaster of paris into the spaces between the furniture and the job, as shown in the diagram. The plaster of paris soon set, and then the job was securely fastened for a long run, being more easily and quickly done than by any other method of which we are cognizant. To make only the type and the border show on the finished job, the pressman underlaid them, thus letting the brass oval down sufficiently so as not to show.

JOHN R. BERTSCH.

STOCKHOLM AND THE NORTHERN EXPOSITION.

To the Editor: STOCKHOLM, SWEDEN, August 9, 1897.

Through the efforts of Mr. Nils Nilson, the tourist agent of Minneapolis, and the courtesies of Mr. Th. Blanche, press commissioner of the Northern Exposition, it was the good fortune of the writer to be in Stockholm in the early part of July, having been safely conveyed across the "bounding billows" by the Dominion Line steamship Vancouver. My errand to the capital of Sweden was to visit its exposition, see its historical buildings with their contents of priceless relics from times of war and peace, admire the natural beauty of the city and its surroundings, call on and gain the acquaintance of its intelligent printers—in short, to "have a good time"—and incidentally jot down my observations for the readers of *THE INLAND PRINTER*.

To those not familiar with the history and topography of the city, a brief description may be of interest. Stockholm was founded in the thirteenth century by the powerful and energetic Birger Jarl, who strongly fortified the city and built for himself a grand castle. His son, King Magnus, continued, after the death of his father, the work of building up the city. But they

and art as the halls of this magnificent palace contain, is something any country might justly be proud of. That the Swedes are lovers of art is obvious from the important position it occupies everywhere. In a Swedish city there is not a building without its ornaments; they may be of marble or of plaster; nor is there a park or a public square without a statue or a monument. This is especially true of Stockholm, where ornate buildings, beautiful parks, and statues that command admiration, abound. A more lively panorama than the city of Stockholm presents, is hardly imaginable. Surrounded as it is by water, one cannot walk for fifteen minutes in any direction without finding a quay lined with steamers in busy action. Some of these merely carry the pleasure-seeking public around in the beautiful environs of the city; others transfer passengers and goods to far-away foreign countries.

Like every other great city, Stockholm has newspapers and printing offices galore. But as this is a subject of special interest to our craft, we will give it a chapter of its own in a future communication.

This is exposition year in Stockholm, and a gala year it is. Its streets are thronged with visitors and its hotel lobbies



MR. THORE BLANCHE.



KING OSCAR.



CROWN PRINCE GUSTAF.

had no real estate boomers in those days, or if they had, they evidently did not advertise, for not until in the sixteenth century did the city extend beyond the three small islands known as "the city within the bridges." That it was well populated, however, we glean from the fact that during a pest, which raged here in 1484, not less than 15,000 people died. A blood-bath prepared by the tyrannical king, Christian II. of Denmark, 1520, on which occasion thousands of men and women were decapitated, is one of the many terrors of which the city's history is not devoid. In the face of such experiences it is no wonder that its population decreased or remained stationary, so that in 1663 it had scarcely 15,000 inhabitants. From this time on, however, it has made steadfast progress, and is today an extensive city with modern improvements, and has a population numbering 275,000. It has large industrial establishments, notably the shops of the State railways, iron and steel works, porcelain works, and breweries, of which there must be fifteen or twenty, all apparently doing a good business. Stockholm has innumerable objects of interest to the tourist. Chief among these is the Royal Castle, the permanent residence of the king. This is a mammoth structure of stone and brick, erected some two hundred years ago. Its exterior bears marks of the gnawing teeth of time, but its glorious interior baffles description. Such an array of the master creations of sculpture

resound with the speech of foreign tongues, from English down to Siamese. The occasion of this is the fourth General Northern Art and Industrial Exposition, which is being held here this summer. This exposition, which opened May 15 and closes October 1, is the first held in Stockholm since 1866. In point of size it cannot command the attention of the world, but in interest it is sufficient to merit the admiration of all who love the beautiful in art, in science, or in industry. Our limited space does not permit of a detailed description of either grounds or buildings of this exposition; suffice it to say, that both are of more than ordinary beauty. Located on the west shore of that pretty island Djurgarden, its frontage embraced by the waters of the narrow bay, while in the rear rises the picturesque mountain plateau upon which is located the unique open-air museum of Swedish folk and animal life known as the Skansen, it is within easy reach of the city, either by steamer or street car. While the buildings of this exposition have a common name with those of others, they are by no means common in construction. They display an unusual degree of genius in the handling of wood—for they are all of wood. Chief among them is the industrial hall, covering an area of 50,000 square feet and containing two floors of showroom. Towering above this magnificent structure rises a lofty cupola to a height of 300 feet, surmounted by four minarets of fantastic



MAIN ENTRANCE, SHOWING INDUSTRIAL HALL AND NORTHERN MUSEUM, STOCKHOLM EXPOSITION.

construction. In two of these run electric elevators conveying passengers to the top of the cupola, where a vast view of the city and surrounding landscape is afforded. This, as well as the other buildings, is decorated in light colors that blend in pleasing harmony. In addition to these large official buildings, there are a number of individual and corporation pavilions, each with their own peculiar art in design and decoration.

The nations that have here united in exhibiting their productions are: Sweden, Norway, Denmark, Finland and Russia. Most prominent in the industrial section are the iron and mining exhibits of Sweden, which in their astonishing proportions prove that the country is not sleeping over its resources. Another interesting study is the forestry exhibit, which is of large proportions. In the machinery exhibit Sweden leads, with Denmark a close second. In the manufacture of printing machinery, the Scandinavian countries are sadly in the rear, judging by the very slim exhibits made in this line: only two exhibitors, namely, Eickhoff & Co., Copenhagen, press and paper cutters; Mekanikus Company, Stockholm, lithograph presses and a jobber. The machines were, however, of very modern construction, and seemed to fully justify the manufacturers' claims of durability. But if the exhibit of printers' material is small, the exhibits of their productions are so much more significant. No criticism can be offered on the showing made by the Swedish and Norwegian printers. The well selected specimens exhibited give evidence of good taste in the application of printers' ink and a high efficiency in typographical design. The leading exhibitors are: Central Tryckeriet, Tduns Tryckeri-Bolag, K. L. Beckman, of Stockholm; Wald. Zachrisson, Gothenburg; W. C. Fabritius & Sons, Halvorsen & Larsen, Christiania. The fact that the printers' exhibit has been placed in the section allotted to the exhibition of science and education ought to be flattering, at the same time it appropriately characterizes the art. In the typefounding line



INDUSTRIAL HALL, STOCKHOLM EXPOSITION.

there is little of interest, Sweden having but one foundry of any importance, namely, the Berling Foundry of Lund. The Germans monopolize this business in the Scandinavian countries. Here ought to be a field for our American founders.

We must not neglect to mention the art exhibit, for that is one of the best things of the exposition. This section is international and contains nearly two thousand specimens of sculptors' and painters' art. Denmark will undoubtedly carry off the palm for the best showing in this section. The score of American paintings exhibited in the International section are unfortunately of such a character that Swedish artists regard them more as a slap in the face than as an attempt at creditable representation. And I admit they are right.

As the Columbian Exposition had its Midway Plaisance, so this has its "Old Stockholm." Old Stockholm is an imitation of the city as it is supposed to have appeared at the close of the fifteenth century, with the old castle "Three Crowns," the remarkable old courthouse with the great public square, and a complex of ancient buildings. The folklife which reveals itself



IN "OLD STOCKHOLM," STOCKHOLM EXPOSITION.

in the streets, shops and taverns of this "old city" is an object of much interest and a constant source of amusement. Another feature of the exposition that deserves special mention is the "Sagogrottan," a cave built on the water, the glittering and varicolored interior of which reminds one of all the fantastic mountain palaces of the fairy tales.

The manner in which the representatives of the press have been provided for at this exposition deserves every commendation. A special building, luxuriantly furnished, is at all times open for their accommodation, personally superintended by the press commissioner, Mr. Thore Blanche, a gentleman of literary note and well versed in modern languages.

Among the functionaries of the exposition are Crown Prince Gustaf, who is chairman of the managing board, and Prince Eugene, who is director of the art department, himself a noted painter. The estimated costs of the exposition amount to 4,275,000 kroner. Its financial success is evident from the fact that at the time of this writing but 180,000 kroner of this amount remain yet to be covered.

Sweden is preparing a great celebration for September 18. On this date it will be twenty-five years since ascended to the

throne King Oscar II., the illustrious monarch under whose peaceful reign the great results of industrial activity and development evidenced at this exposition were attained. Sweden has a good governor, and she appreciates it.

G. W. OLSON.

COMPETITION FOR PRINTING IN CHICAGO.

To the Editor:

CHICAGO, ILL., August 25, 1897.

We had occasion to estimate on a job this morning, and knowing that our price was reasonable and thought it low enough to catch the order, we called customer up on 'phone and found that a bid had been made that was out of all reason. We went to see if some error on the part of our competitor had not been made, as we were certain our price was correct. Customer exhibited other fellow's price, which was \$17.50, our price being \$25.

The work was as follows (all in copying ink):

5,000 eighth sheet folio statements.

1,000 " " " " different form.

10,000 sixteenth sheet statements, from folio.

The stock to have been used was 24-pound Old Berkshire folio, which we figured at 17 cents per pound, or \$11.75 for total amount; \$5.50 for composition, ruling, tabbing and four electros, making total cost \$17.25. This would leave 25 cents for the other fellow's presswork, handling, etc.

If printers insist on doing work at these prices it will not be long before the sheriff will call on them.

M. A. FOUNTAIN & Co.

TRIBUTE TO THE LATE WILLIAM B. MACKELLAR.

To the Editor:

BUFFALO, N. Y., August 16, 1897.

In the death of Mr. William B. MacKellar the craft has sustained the loss of a devoted friend, the exalting influence of whose personality in the advancement of printing—both in a practical and artistic sense—long since came to be recognized.

It devolves upon the writer, through whose humble instrumentality many printers of the land have profited by Mr. MacKellar's timely recognition of a meritorious work, to record briefly a few circumstances which incurred a debt of gratitude on his part that will doubtless be shared by others whose unselfish efforts are not to be forgotten.

In the struggle of launching the American Printers' Specimen Exchange, Mr. MacKellar was one of the first to give support, and during its continuance there occurred many incidents which evidenced the sincerity of his motives for the universal progress and elevation of printing, and his extensive business cares and activity never prevented him from giving attention to any question relating to the promotion of the interests of printing.

In 1889 the prospective failure of the Franklin Souvenir (and final) volume of the American Printers' Specimen Exchange was getting me in desperate straits; the national convention of the Typothetae was in session at St. Louis, Missouri, and it occurred to me to make an appeal to that body. Accordingly I at once

dispatched a message to the chairman of the convention, somewhat to this effect: That if there was any gentleman present cognizant of the scope and merits of the American Printers' Specimen Exchange, I felt confident that he would willingly explain the same to the assemblage. Upon inquiry some weeks later I learned that it was Mr. MacKellar who unhesitatingly responded to this impromptu request, and while no results were directly traceable to this source, it certainly was a test of loyalty to the craft's good which only a man of Mr. MacKellar's qualities would have proven equal to.

Several years later, emboldened by previous favorable experiences, I submitted for Mr. MacKellar's opinion a partial outline of plans for a national library of printing, and while the silence of a few and faint encouragement of others with whom I corresponded led me to believe myself a monomaniac, Mr. MacKellar's reply was reassuring:

PHILADELPHIA, January 9, 1894.

Mr. Ed H. McClure, Buffalo, New York:

DEAR SIR,—I have your esteemed favor of the 8th instant in regard to my acting as treasurer of the proposed Society of the National Library of Printing, and beg to state that if I can make myself of service by the acceptance of the position, I will cheerfully do so. I think that the conception is a valuable one and should receive the hearty indorsement of the fraternity throughout the country.

Wishing you success in your undertaking, very truly yours,

WILLIAM B. MACKELLAR.

Sharing in the creation of the art stimulus of modern printing, and a zealous worker in its every field, should the craft ever rear an institution for the perpetuation of objects akin to those for which he labored, may it not fail to honor the memory of one so deserving as William B. MacKellar.

ED. H. MCCLURE.

A NEW SYSTEM OF NUMBERING CARD SIZES.

To the Editor:

LYNN, MASS., August 20, 1897.

It is the custom (as is well known) of paper dealers to offer to the trade cut cards of various sizes, each card having an arbitrary number; for instance, the No. 17 card size does not signify anything special to the printer without the printed list of sizes. The writer has made up six sizes of cards besides the four square sizes, which can be used for the majority of card

Fitting #5 Baronial Envelope		28-36
Fitting #4 Baronial Envelope		36-28
Address Mrs.	56-18	
Address Miss	72-14	

orders in most all printing offices. On each of these sizes will be found a number; the smallest size is 88-12; the 88 designates the number to a sheet, and the 12 the number of sheets to a thousand cut cards of that size. The other sizes are numbered in the same manner. Thus the person figuring the cost of a card order, when he knows the size, is informed by it just how much stock it takes for a thousand. The accompanying diagrams will show the ten sizes and their numbers. It will be found to be convenient as well as economical to have two or more stout pasteboard boxes (the edges stayed with cloth) about twenty-four inches long, made for each size, so that the plain cut cards may be packed away out of the dust, and still be at hand when wanted. The cards are packed into the boxes in the same manner as envelopes. If the printer does not wish to carry a full line of cut cards in the various tints in each of the sizes, it will be well to cut for each size white translucent bristol, which is perhaps more used than anything else, unless it be a cream-white bristol. This method of cutting cards in advance will be found to make a saving of the pressman's time, as it avoids the delay caused by waiting for stock to be cut. Why can we not have a uniformity of sizes among the various paper houses, and have the sizes all designated by this manner of numbering, so that we may all the better know the size named without reference to this or that list. Which paper house will be the first to adopt this system?

FRED. H. NICHOLS.

A FRIENDLY CRITICISM.

To the Editor:

MEDINA, OHIO, August 26, 1897.

In reading many American journals, even a moderately critical printer cannot fail to note the great difference between such publications and similar ones printed in England. The special difference I allude to is in regard to the work of revising proofs. The average American magazine and gazette abound in the most wretched printing imaginable in the way of typographical errors, bad grammar, wrong figures and letters, and other things that offend an æsthetic taste. While I say this, I am free to admit that some, like Harper's publications and others, are models of accuracy in every respect. Then others are filled with fads—that is, a systematic disregard of necessary rules in the use of points. One prominent magazine uses no hyphens in compound words—none at all except at the end of a line, to divide words. Nothing could induce me to read a page of it, simply because the proofreader seems to be utterly ignorant of the proper use of the hyphen. But my special

grievance just now is in reference to a religious paper printed in St. Louis. I have "blowed" the editor up time and again for his awful typography, but he keeps forgiving me. I finally had to tell him to stop my paper, for I could not sleep and be a Christian, so great was my desire to destroy his proofreader. In fact, I might have slain said reader and violated no law, for the paper in question—*never had a reader!* Well, after two years of absence I found a specimen copy on my table. I was glad to see it, for I supposed it was smeared with "midnight oil" by this time, and I was much interested in the contents; but hardly had I opened it when I began to feel a return of my old trouble—internal tendency to use forbidden words. Here is what I first struck. It is a question sent in for the editor to answer—a very simple question that any tyro in biblical lore could answer:

"What is the best interpretation of I. Cor. 15:9, 'Else what shall they do who rise from the dead, if the dead rise not?'"

The editor said, probably, when he read the manuscript, "The passage is a difficult one." Well, I should say so. I at first thought it was a new version, and then looked at the book. I felt sure the reference was to the wrong place, and it was, of course. It was verse 29 instead of 9. The passage should read, "Else what shall they do which are baptized for the dead? If the dead are not raised at all, why then are they baptized for them?" Compare the two passages. Just how such a blunder happened may never be known; but if an intelligent proofreader had seen the mistake as soon as I did, and had corrected it, would the world and the editor have appreciated his services?

How insipid is the following, simply because the writer had no idea of an exclamatory sentence, and the editor and compositor didn't care to know it for him!

"What a piece of work is man,
How noble in reason;
How infinite in faculties;
In form and moving how express and admirable;
In action how like an angel;
In apprehension how like a god."

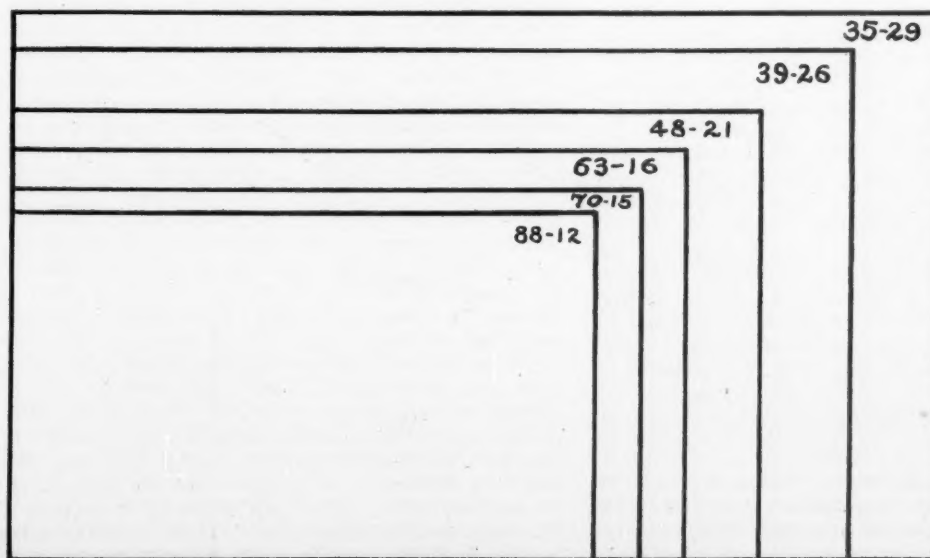
Is this version any better?

"What a piece of work is man!
How noble in reason!
How infinite in faculties!
In form and moving, how express and admirable!
In action, how like an angel!
In apprehension, how like a god!"

Right here I see the London letter is dated July 29, 2897. I always like to see religious editors up with the times, but "a

thousand years, my own Columbia," is too much.

In claiming that the calf of a human leg looks better behind than in front, especially that of a woman on a bike, contrary to what some infidels claim, one writer says, "If the calf was in front the bruise would be as bad." As nobody ever claimed that the calf *was* in front, the writer should have said, "If the calf *were* [to be placed] in front," etc. This use of the indicative for



the subjunctive will probably stare us in the face as long as men are heedless and editors read (!) proof.

I wonder the editor could write half a page on "Stumbling Blocks"—that is, blocks that stumble over things they hit in walking. If he had written about "Stumbling-blocks"—blocks that cause stumbling over them—I could see some point to it. But I am afraid my friend will never see or care about the difference the hyphen makes in this case. In the Bible it is one word.

I quote again: "Some are soured because of offenses and quit." Why not say, "Some are soured because of quit and offenses"? The omission of the comma before *and* makes a noun both of "offenses" and "quit."

The same criticism might be made on some twenty sentences of a similar nature, as follows, I inserting the comma before the separating conjunction: "Some are overtaken by temptations, and surrender." "Some are beguiled by new doctrines, and separate themselves." "Some are infatuated with riches, and die." Is this simply a matter of taste on my part, or is the distinction necessary?

Here is a specimen of bad punctuation: "No, mother forgive me, sleep darling sleep." It could not be made worse. See this way: "No, mother, forgive me; sleep, darling, sleep."

Here is a strange mistake: "So silent was the loosing of the silver chord." Popular prejudice, I presume, will insist on 'calling it a cord (string) rather than a strain of music.

But this is enough. I might fill this whole number with similar criticisms on the journal in question, and not hear a dissenting word. Still it is not a particularly bad paper in its typographical make-up, but is one of the great religious papers of the day—one whose teachings help to make our government possible. But cannot the managers of it have the type set properly, making perfectly even spacing between the words? Cannot the general literary warp and woof of it give some evidence that a keen critic has control of every feature of its typography? Let a good proofreader (a thorough printer) mark all copy as it is to be set, instead of setting it up verbatim as it comes from writers who do not know the grammatical difference between a dash and a column-rule, even if they are preachers and presidents of colleges. W. P. ROOT.

FORMS COMPOSED OF SLUGS OR LINOTYPES ARE MERGENTHALER PATENTS.

To the Editor: NEW YORK, September 6, 1897.

I notice in your edition of September an article headed "The Line as a Unit not Patentable." Without criticising the views of the writer, he has still much to learn regarding patents in this field. In order that your readers may not be misled, I beg to say that the forms composed of slugs or linotypes are fully covered by patent No. 362,987, dated May 17, 1887, and owned by the Mergenthaler Linotype Company.

It contains, among other claims, the following:

"A form for letterpress printing in page form, the same consisting of a series of independent bars, each bar having on its edge the characters to print a number of words."

The validity of these claims has been repeatedly recognized by some of the best lawyers in the land, and the Linotype Company having devoted years of time to experiment, and hundreds of thousands of dollars in the development of linotype inventions, will, as in the past, enforce its rights in the courts against anyone attempting to infringe them. Respectfully,

P. T. DODGE,

President Mergenthaler Linotype Company,

MR. JOHN MORLEY, the famous English statesman, still retains his position as reader, or "literary taster," for Messrs. Macmillan & Co., putting in four hours a day at his desk in that capacity.—*Bookseller and Newsman*.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

SIZE-INK FOR HOLDING DUTCH METAL.—F. E. S., of Phoenix, New York, desires to know what kind of size to use on cigar box covers for laying Dutch metal. *Answer.*—Any reputable inkmaker can make you an ink size of chrome yellow and No. 3 (strong) varnish, which will answer your purpose. Mention what you want the size for when sending on your order.

MATCHING ENGRAVERS' PROOFS.—Perhaps few undertakings on the part of pressmen are so perplexing as that of making ready cuts to equal the engraver's proof sent in for guidance. Indeed, it may be said to be a matter of rare occurrence where the customer can be induced to believe that the printed product of the pressman is equal, in all respects, to that of the engraver or artist. But there is good reason for difference in result, because the proof made under the direction of the engraver is the very best effort of the use of the facilities at his command to artfully represent the superiority of the work done by him. These facilities are not what can be considered commercially successful, because everything done and employed in the production of engravers' proofs is not only slow but also expensive: for instance, the hand press, with the best of rollers, frequent rollings, superior inks and special papers, are the essentials at the command of the experienced workman in the engraving concern. In the regular pressrooms the workman is often handicapped by everything inferior, and always so by reason of the increased speed at which he must produce his results. These are some of the reasons that may reasonably be extended in behalf of the pressman who is required to produce quantity as well as quality. Still, these are not urged to lessen the responsibility of the pressman, nor to deter him from emulating the perfection of the engraver's proof; for there are too many notable occasions where the handicraft and care of both artist and engraver have been sacrificed by incompetent pressmen. We have been led to thus express ourselves by reason of many inquiries in this vein. It is a proper appreciation of the efforts of this department to practically suggest and enlighten those desirous of our assistance. A devout believer in this instrumentality, F. K., of Stoneham, Massachusetts, has this to say: "Inclosed find two samples of three-color printing: one the engraver's proof, and the other my effort to match it in color, etc. Will you please advise me how to get such good results as those shown on the engraver's proof? I would not ask if I knew how to do it; therefore, I see no other way to find out than through this department." *Answer.*—The make-ready of your proof has, evidently, been done with care; but you have badly lost the necessary uniformity of the first color—yellow—in the groundwork of the engraving. The greatest possible attention must be given to the printing of yellow; not because it is made the *under* color, but because in the three-color process of making color plates, the artist is particularly expectant with its use to produce the many difficult tones of color which this alone can aid him in doing. The peculiar gray-tone color shown on the artist's proof you have spoiled in your proof, just because you have not made the yellow uniformly delicate, yet solid, in the groundwork. This error has given you a mottled purplish background, and lost you the brilliant seasonable foliage, so desirable in the picture. We must allow you credit for the inferiority of the quality and surface of paper your sample is shown on, as against that of the beautifully smooth and chalky finish of the stock employed in the engraver's proof. This elegant paper serves to heighten the brilliancy of the colors and to reflect the uniformity of the "mesh" in all the colors, by reason of smoothness and color

filling. In the selection of the primary colors—yellow, red and blue—you have not been fortunate, as your yellow is too much on the orange order instead of a true lemon tone; the red lacks depth and richness, while the blue is a trifle too deep. Still, the difference in paper stock would tend to this result, even if the inks used were of the same quality and color, except in the case of the yellow, which has too much red in its tone for the work under consideration. Another defect in your proof is incorrect register; we say "incorrect" because your proof *appears* to register the colors, but they are not registered the way the artist designed they should be, and which must be followed in order to secure his intention. To illustrate our meaning: you have carried the red to the right so much beyond its place that it shows a red sheen down the outside of the background, while the engraver's proof shows only the blue color on that side. This is where you have made a great mistake, for you have thereby destroyed the circle-shaped design in the background—for there is such a design formed by the combinations of the three colors—and also "peppered" the colors in such a manner as to rob all the color plates of their sharpness and true delineation. To crown your errors, you have worked the red color to the right *too much*, when it should have been printed directly in the *middle of the design*, right and left. Had you observed this step in time, you would likely have had better success.

VARNISHING MACHINE FOR LABELS.—W. J. K., of Ayr, Ontario, writes: "What sort of machine is used to varnish labels, etc. What sort of varnish is used, and where can the machines be bought?" *Answer.*—The machines vary in form; but the one most in use is much like a drum cylinder press with feedboard, the varnish box being in front. Write to Fuchs & Lang Manufacturing Company, 29 Warren street, New York, and they can supply you with all needful information on this subject.

SAFETY INKS.—F. J. B., of St. Louis, Missouri, writes: "Can you give me a formula for safety ink, such as is used for printing solids or tints for railroad tickets, checks, drafts, etc.; or can you give me the address of anyone manufacturing such an ink?" *Answer.*—Giving formulas for making rare inks without proper mechanical appliances or some knowledge of practical chemistry is not a satisfactory undertaking, especially for inks for letterpress printing where the conditions of paper, rollers, etc., are so changeable. The lightest of dry colors are essential in safety inks; but the manner of their manipulation is not so easily encompassed by an amateur. Better buy such inks from those who know all about their manufacture, and who can guarantee results without useless and costly experiments. Write to Messrs. Francis & Loutrel, 146 William street, New York, who can supply you with this kind of ink and give you points as to its use.

INKS GRANULATING ON COATED PAPER.—C. O. F., of Wichita, Kansas, writes: "I inclose you sample of cover printed in blue and yellow. Will you kindly give, through your 'Answers and Queries,' the cause and remedy, if any, for the granulating of the blue. I have this trouble quite often. Vaseline, mixed freely and liberally, seemed to work better than anything else. If no vaseline was used, the ink or some of the dry color (I suppose) would collect in spots, necessitating frequent washing up of the form." *Answer.*—The ink used was not adapted to the grade of paper printed on—it was also (the dry color) ground in a varnish unsuited for so heavy a base. The vaseline helped to lighten the weight of the color-body, but reduced it so effectively as to rob it of its capacity. Then again, your rollers do not seem to have done good duty, for on examination of the specimen sent, the color on both sides of sheet appears to be laid on in a watery sort of a way. There is no solidity of color anywhere evident, which leads us to this conclusion. If good rollers are employed, and the humidity does not counteract their working qualities, almost any kind of well-ground blue can be laid on the form smoothly and

evenly. But for solid and clean printing, on coated paper, we would recommend well-ground mitori and bronze blue, either separately or evenly proportioned. If the ink is too stiff, add a small piece of hog's lard to the ink, and let it be well worked into it, too. Vaseline can be best employed in reducing black inks. The paper used is of good quality, and would hold a fairly strong ink without its picking off the coating. Try full-bodied inks hereafter, suited for coated paper.

SPECIMENS OF HALF-TONE PRINTING SENT FOR OUR OPINION, by J. N. W., of Washington, D. C., are before us, regarding which he writes: "Please give me your opinion on the presswork. The plates are photos of skies taken at different times. This job was printed on an old two-roller drum press, rack-and-screw distribution, which is twenty-three years old, with no improvements. Possibly the machine would not bring \$200 under the hammer. It is a superroyal size; the register is gone, and nearly every part of the press is worn out. If I had had a front-delivery press, with table distribution, I could have improved the job somewhat. The machine was in such wretched condition that an overlay for cuts would be of no avail. I just leveled form from back, then made a light overlay for the whole form on one sheet. I had



Photo by F. R. Magee, New York.

"MAX."

no artist's proofs to work from, so done the best I could without these." *Answer.*—The specimens sent us give evidences of all the writer says regarding the press. The work shows that it was executed on an inferior machine, because the specimen is full of faults. Not that we consider the efforts of workman in this light, but because it is evident nothing much better could have been obtained under such poor conditions. In endeavoring to print this sheet of half-tones, which is made up of eleven classifications of skies for the use of the Weather Bureau, the ink (which is bronze-blue), is laid on in uneven spots, and this so apparent that it has pulled the coating off the paper, and left an unpardonable quantity of picks over the entire job. *These are serious blemishes on so important a guide to weather experts*, and one inexcusable in a work of this kind. Had this job been printed with black ink instead of blue ink, and shown the defects pointed out, we fear it would have been condemned—as it should be in any case. As the paper stock is of first-class quality, we cannot but think that if the correspondent had worked into the blue ink a little clear lard, that he would have escaped the multitude of picks that have defaced the clear as well as the dull skies. A better printing press should be the first consideration of the department from which these specimens emanated.



From photo by Elmer Chickering, Boston.

MACMONNIES' "BACCHANTE," AS IT APPEARED IN THE COURTYARD OF THE BOSTON PUBLIC LIBRARY.

(See page 56.)



MIRANDA'S "SPIRIT OF RESEARCH," AS IT WILL APPEAR IN THE COURTYARD OF THE BOSTON PUBLIC LIBRARY.

(See page 56.)

MAC MONNIES' "BACCHANTE" AND MIRANDA'S "SPIRIT OF RESEARCH."

PROBABLY no work of art of late years has been more generally discussed than MacMonnies' "Bacchante"—the beautiful bronze statue presented by Mr. Charles F. McKim, the architect of the Boston Public Library, to the city of Boston, to be placed in the courtyard of the building which he designed. The statue was mounted on a temporary pedestal last fall in the fountain of the library courtyard, and many went to see and welcome the addition to the interest of the library, but there was an immediate outcry against the "pernicious influence" of such works of art placed in such a building where young persons of both sexes could view it. While the nude in art was familiar enough to the people of Boston, yet MacMonnies had given more than the mere beauty of the nude to his figure; there was a sensuous, laughing, pleasure-loving expression on the face, a butterfly spirit of recklessness in the pose, and altogether the figure had an unmistakable air of hilarity advanced to the state of inebriety. No one questioned its art; indeed, it is recorded as one of MacMonnies' best works; neither did its small size and graceful lines make it architecturally unfit for a building so severely classical as the Boston Library. It was condemned solely because it was utterly out of keeping with the character of an institution such as a library. Its tone, the lesson it taught, were not in sympathy with an educational foundation.

The statue remained on exhibition three weeks, and was then removed, it was said, to protect it from the cold weather, and in the spring it was returned to Mr. McKim, who tendered it to the Metropolitan Museum of Art in New York, and it was at once accepted, and will be placed among the valuable bronzes of the museum. It is valued at \$35,000. The statue was first exhibited at the Paris Salon in 1895, and received high commendation when it was bought by the French government for the Luxembourg, but it proved too large for the gallery and the original was sent to Mr. McKim and a replica made for the Luxembourg. It is alleged that an American model posed for the sculptor, but another story is that the model was one Eugenie Pasque, who also served as a model for one of the new types which Charles Dana Gibson picked up in Paris. A newspaper writer says in this connection: "Eugenie was the embodiment of that careless, innocent gayety which is supposed to find its peculiar home in the latin quarter of Paris, but which is really not quite universal there. Her sylph-like figure was always darting about from place to place, and she was always playing some prank. Like the immortal Trilby, she was the heart and soul of any studio feast to which she might happen to be invited. At the time Eugenie was posing for MacMonnies and Gibson she wore her hair in bandeaux, a style which was becoming to her, as her tresses were long and black. She had a funny little way of throwing her head back and sticking a finger into her cheek. Her face was as innocent as it was free from any expression of strong intelligence. Eugenie came to this country about three years ago, and married a well-to-do American, and is probably a model no longer."

On it becoming known that the statue was not to be replaced in the library courtyard and had been returned to Mr. McKim, Mr. Fernando Miranda, of New York, submitted to the library officials a suggestion for a statue which seemed more appropriate than that displaced. The statue was to be representative of the "Spirit of Research." The suggestion was approved, and the statue will be in place before many weeks. In a letter to THE INLAND PRINTER, under date of July 28, Mr. Miranda says: "The figure is still in the clay, but in five or six weeks from now it will be in the plaster, when photographs will be made of it, but if you desire to have one from the clay you can have it, which will be more original, and, of course, nobody else will have it until you have published it in your magazine." The illustration of the statue in this issue is, therefore, from the statue in the clay. It represents the Spirit of Research, a female figure, veiled to signify that knowledge is

hidden and must be sought for. The pose of the figure, which is completely draped, is easy and graceful, and yet is indicative of power. One foot rests on an ancient Athenian ruin and the other has just stepped on the death case of an Egyptian mummy, from which the mummy is about to emerge, the lid having been broken as the foot of knowledge stepped on it. In the hollow of the arm of the figure rests a tablet, on which the secrets dug from the buried past are to be inscribed, and in the hand is the lamp of knowledge as well as the stylus with which the writing will be done. The figure is vastly different from the festive Bacchante, and is no doubt much more suitable for the position it will occupy. See illustrations on preceding pages.

THE PRIZE CONTEST AWARD.

FOLLOWING is the report and findings of Mr. Ed S. Ralph on the specimens of jobwork submitted in competition in response to the invitation in the July INLAND PRINTER:

In making the awards and judging the contest inaugurated by THE INLAND PRINTER for the best specimens of single jobwork, I have spared neither time nor pains, coupled with the use of what brains I possess, and the sole aim of justice, to make the awards to those who deserved prizes. The work was analyzed in all possible lights and from every point of view. Limited facilities, artistic talent, balance, finish, correct whitening out, judicious ornamentation, and the evidences shown by the contestants of using their heads as well as their hands, were all carefully reviewed and the evidence summed up. Not only once were the specimens analyzed, but many times.

**PETTIBONE:SAWTELL
AND COMPANY** 
 NO. 152 MONROE STREET :: CHICAGO
 CALL TELEPHONE MAIN FIVE HUNDRED AND NINETY

new fashions in stationery

The monogram is the prevailing thing in stationery this year: miniature monograms are especially popular and allow a wide range of color and artistic design: Crests and coats-of-arms are also used extensively in business: In polite paper the prettiest and most popular shades are pure white or slightly cream-colored: Lavender and gray are however in good form: The sealing wax must match each shade and is used both outside on the envelope and inside at the upper right-hand corner of the paper: There is also a variety in the shapes of the new specimens of stationery: some of the envelopes are not more than six inches long and two and one-half inches wide: they open at the end instead of the top: others are perfectly square and not larger: For those who are in mourning the sizes and shapes are not altered but the black band is wider than before: the paper is more lustrous and the monograms or addresses are done in the duldest black: Fashionable wedding invitations are printed on large square sheets and on heavy kid-finish paper: plain embossed coats-of-arms are proper and add to the richness of the invitations: "At Home" notices are often incorrectly printed on the same paper as the invitations: they should be printed on separate cards and enclosed: For party invitations the folded sheet is preferable to those engraved on cardboards: The correct size for a married lady's calling card is three and nine-sixteenths by two and seven-eighths inches: for a single card three and five-sixteenths by two and seven-eighths inches: and for gentlemen three and one-eighth by one and five-eighths inches: Roman letters are growing in favor with the ultra fashionable but script is in much greater use and perfectly correct:

**STATIONERY
PRINTING
LITHOGRAPHING
BLANK BOOKS**



NO. 1.—FIRST PRIZE.

Nothing was done hastily, and the judge "placed himself in the contestant's shoes" in every instance.

One fact was apparent. In some instances I have had occasion to criticize and review the work of contestants for these prizes, and in some cases am forced to the conclusion that they are not good judges of their own productions, as they have

JEWELERS' PRINTING



WHETHER it is a
Booklet or Folder,
some Stationery,
or any kind of
printed matter for
a JEWELER, it
should be dainty,
original, and ar-
tistic, and that
is the kind of
printing we do.
Why not let us
do your work?

DUVALL & WILLIAMSON,
PRINTERS,
Riverhead, New York.

NO. 2.—SECOND PRIZE.

submitted for criticism better and more artistic specimens than were sent in competition. Some seemed to ignore that prime and essential point of dignified simplicity, and trusted solely to elaboration, trying to see how much work they could really put on their respective jobs.

The samples came from almost every State and Territory in the United States, and a few from England. The successful

ONE DOLLAR
PER YEAR :—

OFFICIAL : : : :
COUNTY PAPER.

THE STANDARD.

BENJAMIN HORSLEY,
Editor and Proprietor.

NEAT PRINTING
AT FAIR PRICES.



CAREFULNESS
IN ALL THINGS.

Hoosick Falls, N. Y.,

NO. 3.—THIRD PRIZE.

contestants are scattered from the Atlantic to the Pacific oceans. In all there were 134 competitors.

It is not for a moment to be supposed that all will agree with me, because one person's judgment is very likely to be the reverse of that of another. I picked out the most dignified, simple and artistic sample, one that was perfect in balance, whiting out, and which bore the undoubted evidence of the competitor using brains as well as eye, paper and ink, and now

award the first prize to Mr. W. S. Wrenn, with Pettibone, Sawtell & Co., 152 Monroe Street, Chicago, Illinois. Mr. Wrenn's specimen (No. 1) was in two colors, black and red, on white antique stock, and used as an advertising insert for the firm of Pettibone, Sawtell & Co., of that city. The size was 10 by 14 inches, and the following portions were in red: Outside rule border, ornamentation on letter "P," ornaments after the word company, "new fashions in stationery," and the ornament at bottom of right-hand panel.

The second prize (No. 2) is taken by Mr. Henry D. Taft, with Duvall & Williamson, Riverhead, New York, for a circular to jewelers issued by the above firm. It was 4½ by 7 inches, in two colors, brown and gray, on buff antique stock. This job is conspicuous for its simplicity, artistic treatment, correct whiting out, balance and finish. The reading matter was printed in brown, and the rule and border ornament in gray.

The third prize (No. 3) is awarded Mr. Arthur Briant, with the *Standard*, Hoosick Falls, New York. The design is a letter-head in one color. We call attention to the classic appearance of this heading, the balance, finish and correct whiting out. It is a job that can be duplicated in any office, and is well worthy of the third prize.

The following are the winners of consolation prizes and the kind of job submitted: Ralph R. Goodrich, with Patterson, Progressive Printer, Benton Harbor, Michigan, business card, with original treatment. Joseph P. Rivet, with Loring & Axtell, Springfield, Massachusetts, announcement card. W. B. Pemberton, with E. W. Stephens, Columbia, Missouri, cover design. Morrill Brothers, Fulton, New York, cover design. W. L. Streeter, job printer, Saco, Maine, first page of folder programme. John J. F. York, with F. H. Gerlock & Co., Scranton, Pennsylvania, cover design. R. S. Thomason, with the *Semi-Weekly Union*, Albia, Iowa, blotter top. Elmer J. Jones, with The Capron & Curtice Company, Akron, Ohio, announcement. Charles M. Catlett, foreman *Chronicle* job-rooms, Norwalk, Ohio, business card. Charles J. Stevens, with W. C. Deitch & Co., Sioux City, Iowa, business card. J. E. Gapp, with Berkemeyer, Keck & Co., Allentown, Pennsylvania, statement. A. A. Stewart, Salem, Massachusetts, cover or title-page. L. A. Chandler, with the Mayfield *Mirror*, Mayfield, Kentucky, note-head. Albert E. Martin, with Perry & McGrath, Charlotte, Michigan, cover design. Louis P. Rubien, with Rubien Brothers, 48 Church street, New York City, cover for announcement folder or booklet. Charles Price, with Composite Printing Company, 123 West Fortieth street, New York City, design for title-page of brochure. Herman C. Steinke, with Stirn & Kasch Printing Company, Milwaukee, Wisconsin,

advertising circular. William Scott, Jr., with *Evening Record* jobrooms, Norwich, Connecticut, advertisement. Joseph De Castro, ad. man with the *Illinois State Journal*, Springfield, Illinois, advertisement. S. B. Coates, with the *Daily Independent*, Stockton, California, business card.

These jobs for competition comprised almost every known form of jobwork—cover pages, title-pages, circulars, dodgers, envelopes, bill-heads, note-heads, letter-heads, statements,

cards, advertisements, etc., which made the task of awarding the prizes an extremely difficult one, as each job had to be handled singly and analyzed with a view to the purpose for which the work was intended.

Proper coaching is all that many need to become first-class artistic compositors, and I stand ready and willing to lend a helping hand to any of the contestants who may feel the need of same. The way is now, and has been, open ever since THE INLAND PRINTER inaugurated the department on job composition, for those who desire to study. All are invited to make use of it.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

TO PREVENT MILDEW OR SOURING OF GUM.—A few grains of salicylic acid dissolved in alcohol will preserve the gum; sour gum acts almost like vinegar or acetic acid upon stone.

ANOTHER REDUCTION IN THE PRICE OF ALUMINUM.—The Pittsburg Reduction Company announces another cut in the price of aluminum, which brings that metal, in sheet form, below the price of nickel-plated sheet brass.

THE TRANSFERERS' DAMPING BOOK.—The advice given by the *Practical Process Worker and Photo-Mechanical Printer* to transferers, how to make a damping book, could not have been written by a practical lithographer; for the latter knows that carboic acid is a caustic of great strength. The transferer has no use for an agent which acts as a solvent upon the ink of his impressions.

A NEW ROTARY PRESS FOR PRINTING FROM ALUMINUM PLATES.—A press for this purpose has been patented in America by Joseph Krager, of Johannesburg. The *Deutscher Buch und Steindruckerk* describes the press as having a pressure cylinder of one-third the dimension of the plate cylinder, consequently the movement of both is the same, and a repeated rolling up is made possible.

FOR WASHING OUT OLD, DRIED-OUT WORK ON STONE.—Where the very important measure of rolling up a piece of work on stone with a non-drying ink (or placing under rosin) has been neglected, the same can be washed out again by using a small quantity of carboic acid or sulphuret of carbon (unrefined). If the work has not been standing too long it can be polished with a piece of soft charcoal.

OLD MASTERS VS. NEW MASTERS.—C. M. S., in the *Brooklyn Eagle*, talks sense when he says: "There are men in this country at this time who paint a far better picture than the sloppy, dreary old crucifixions of the alleged masters. They paint things that have imagination and feeling and refinement, and their drawing is sound and color good; it is a satisfaction to have their pictures. Moreover they need the money, and the old masters don't."

THE DEVELOPMENT OF THE LITHO PRINTER.—The rank and file of the litho pressmen of today are men who regard printing as a purely mechanical occupation. Seemingly their minds move in the ever sameness of the ponderous stone as it is rocked in the cradle of iron. Let once the plate go round, though—and round and round—indicating progress, and their thoughts will also move, out of the beaten tracks. They have the caliber all right.

ENGRAVERS WHO ARE INTERESTED IN THE PRIZE COMPETITION.—The prize competition for the "Card Portfolio" of rare specimens is beginning to quicken. So far samples of engraved cards have been received from New York, Boston, Chicago, Milwaukee, St. Louis; even little Newark has responded. To several letters of inquiry I most respectfully

refer to the September issue of THE INLAND PRINTER under the query of "C. S., New York."

THE DEVELOPMENT OF "STYLES."—"Style in decorative art, as it applies to the material of the compositor," is a running article, well illustrated in the *Typographische (Leipsic) Jahrbucher*. It would be well, and of greater applicability to the litho-engraver and designer, if such matter, properly treated, could be issued here under American auspices, showing from what sources ornamental forms developed, and what the leading characteristics are of the different schools of design.

THE USE OF GUM DAMMAR IN ETCHING GROUND.—W. A. T., Victoria, B. C., asks: "Which is better to use for your etching ground, gum dammar or dammar varnish, as the last lot in which I used the varnish cracked after being on one day? Also let me know cost of treatise on 'Etching and Acids.'" *Answer.*—In the second edition of my directions on preparing the etch ground, I recommended "powdered gum dammar" dissolved in pure benzole. The dammar is only added to insure an even flowing and quick drying of the various ingredients of which the "cosmogravure etching wax" is composed. The less dammar the more lasting and resistive the ground becomes. On metal it is used pure. I have no more copies left of the pamphlet, and as great progress has since been made in graphic methods, a third, greatly improved and enlarged edition will be issued, bringing this matter up to date.

TRANSFERS VS. ORIGINALS IN LAW.—Mr. H. W. R., Philadelphia, incloses a clipping from *La Lithographie*, the principal organ of the French lithographers, which ridicules the decision of a jury of twelve tradesmen upon the technic of lithography respecting the case of Pennell against Sickert, in which the eminent lithographer, J. McNeil Whistler, has figured as a witness, and proved himself a wit. The fact that it has been decided by this jury of laymen that a transfer is not lithography may be a point well taken. If a customer who has paid for work on stone, as well as for the stone itself, is afterward handed a more or less imperfect transfer, he is simply cheated out of his just dues. The transfer, like the electrotype, is in the majority of cases only a substitute for the original, and many houses, ordering large quantities of litho goods today, will recognize no proofs from the original, but demand steam press proofs before ordering.

IMPROVED PROCESS OF EXTRACTING THE SENSITIVE ASPHALTUM.—Under this heading we will give from time to time useful information concerning the subject of "light-sensitive asphaltum." E. Valeutas' process: This eminent authority obtained the highest degree of sensitiveness in bitumen by boiling 100 g. of raw Syrian asphalt in a recurrent cooler with an equal quantity of raw pseudo-carmine or cumol (a carburet of hydrogen) in which 12 g. of flowers of sulphur had been previously dissolved. After the formation of sulphuretted hydrogen has ceased, the cumol is drawn off and the pitchy-black residue is dissolved in benzole 4 : 100, and used to coat plates or stone surfaces. This sulphuretted asphaltum is not soluble in ether, but soluble in benzole, toluol, cumol, and turpentine. This product is more sensitive to light than that which is produced by the dry process, and the reason lies in the fact that the cumol, having a boiling point of 170° Cent., excludes all possibility of burning the asphaltum. It is not necessary to go to extremes in drawing off the cumol, as a glassy, brittle product will result therefrom.

THE EXTRACTION OF SENSITIVE ASPHALTUM.—H. W. R., Philadelphia, writes: "In your article on page 560 of THE INLAND PRINTER, 'The Passing of the Vignette and Portrait Engraver,' you speak of sensitized asphaltum. Can you give me or tell me where I can obtain the formula for mixing it? I suppose it will be applicable to stone, zinc or aluminum." *Answer.*—The manner of extracting the "sensitive" substance from asphaltum is done by repeatedly washing the best Syrian asphalt (finely powdered) in ether, until the ether will

not dissolve any more of the remaining asphaltum. It is then spread upon a glass slab until the ether has all evaporated—this must be done in the darkroom. In the chapter, "Printing on Zinc in Bitumen," W. T. Wilkinson and Edward L. Wilson, in their book on "Photo-Engraving, Photo-Etching and Photo-Lithography," have explained the process in detail. For sale by The Inland Printer Company, Chicago.

A NEW STIPPLE MACHINE.—According to *Freie Künste*, patent No. 92,064 was granted to Louis Lesage, of Paris, for the invention of a stipple machine and graduated color scales for the production of graded shadings in stipple tints. Through this apparatus, stipples or markings can be produced within a certain limit, gauged by setting the color scale contrivance, which regulates the number and character of such dots or marks according to intent and purpose desired. The scale apparatus consists of a number of disks, each of which carries its influence over to the stipple pen in such a manner that within a given and set limit of space the pen will produce the proper quantity and character of markings or dots upon the working surface or plate. In order to produce a scale to correspond with the stipple machine, sections are made containing the various stipplings of the disks. These stipplings are printed over one another in two or more colors, so that by reproducing a certain combination tint with the aid of this instrument the necessary setting or placing of the disks can follow.

BRILLIANCY IN BRONZE EMBOSSED WORK.—G. W. B., with F. S. & Co., Detroit, Michigan, asks: "I have received some very fine samples of French embossed work, apparently done with gold leaf, the work appearing like burnished gold. Yet the price precluded, seemingly, the use of gold leaf. As I am experimenting upon similar work a knowledge of the methods employed by the French would assist me," etc. *Answer.*—A very high degree of brilliancy can be obtained with the finer grades of gold bronze, the finer the bronze the richer in effect. Again, the smoother the paper the brighter the burnish of gold, and on highly glazed paper the polish is still greater, but requires a little copal varnish in the ink, to make it adhere better. By passing such bronzed work through a copperplate press, face down, upon a highly polished steel plate, under strong pressure, the work will receive a very fine appearance, similar to leafwork. Glazing or calendering rollers are commonly used for this work. In embossing bronzed work, by dies which have properly burnished surfaces, intelligently contrasted with matt work, the polish of the steel will be given to the bronze under the high pressure of the press. For silver work the aluminum bronze is an article of great merit, and of lasting quality. To prevent the ordinary bronze from becoming discolored, as well as to produce a high gloss, the sheets are coated with spirit or collodion varnish, gelatin lacquer, etc.

HOW TO MAKE TEXTURES, GRAINS, STIPPLES AND LININGS ON STONE AND METAL PLATES.—Having reviewed last month the "spatter" and "air-brush" work, we may now properly go over to *crayon*, which is the representative mode of producing "grain" on stone or metal. Sand is here the best medium, it is passed through sieves of various sizes, according to the degree of fineness desired upon the previously well polished surface to be grained. Water is now sprinkled upon the sand, and a small stone is slowly moved in small circles over the entire space until satisfactory. The longer this is done the more mushy the sand becomes, and the more "flat" the grain gets. Rocking in a frame containing a number of large, perfectly round marbles and sand, or the sand-blast, is resorted to; also acids, but the success is not so uniform or simple. Upon a surface grained in this manner the drawing is produced with litho-crayon (a substance cast in sticks and containing fats, rosins, soap, lampblack and other acid-resisting and greasy substances). Now the cunning of the artist's hand is brought into play, to create grains of different textures upon this sameness of ground. He does it by once using the crayon flat, then

pointed, working over and over in different directions; now in lines, now in circles; then retouching and then "jumping" the keen blade of a knife or "scraper" over the surface to and fro. "Closing up" the minute fissures made by the sand must be carefully avoided. No woolly appearance must be permitted; all must be clear and sharp, however fine, so that it will transfer well. This is the process most fitted for artistic and original work.

EMBOSSED WORK FROM STONE.—If a hard stone, polished to a glassy surface with oxalic acid, be taken and an offset with regular printing ink be made thereon, which, after drying is covered with regular asphaltum etching ground, so that the offset can be plainly seen; and then, while the ground is yet tacky, a grainlike or textile fabric is laid on and pulled through the press, so as to take off the ground again in certain places, showing the texture plainly (upon taking off the fabric), a pleasing effect, showing contrasts of matt and polished surfaces can be obtained by the following manipulation. The offset of the label, showing through the partly transparent ground, can be filled in with asphaltum in places where no corrugation is to appear. Now, after the asphaltum is dry and registering marks have been scratched through the ground, a solution of water fifty parts, nitric acid one part can be flowed over which will bite the exposed parts of the stone. (Lesser depths can be covered up with asphaltum, after first taking off the acid, and again etching.) Perfectly even ridges or raised surfaces can be covered with gum on the offset before the etchground is applied. In such places the ground will wash off, giving the acid full play. When done, the asphalt is removed with turpentine, and the bronzed impression is needled upon the stone, and with a stationary manila backer, is proved. Another method of printing and embossing with one impression from stone will be described at some future time, also the method of producing the watermark in paper which belongs under this class of work.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

POSSESSIVES.—E. E. S., St. Paul, Minnesota, writes: "In setting the line 'Miners and Lumbermens Supplies,' I treated both as plural possessive. I placed the apostrophe after the *s* in 'miners,' and the proofreader marked it before the *s*. Which is correct?" *Answer.*—You set it correctly, and no proofreader who is fitted to read proof could possibly do what was done in this case, unless afflicted with some sort of temporary mental aberration.

RINGS ON PROOFS.—"Dickinson," Rossland, British Columbia, writes: "This office pays 50 cents a thousand for composition, and expects only first-class work from its compositors. Are they justified in demanding rings for punctuation inserted in the proofs?" *Answer.*—No. Punctuation is paid for in the price of composition. It would be very convenient for compositors to follow copy, but it has always been understood that punctuation was not to be followed unless it was right, except when so ordered.

PROPER ADJECTIVES.—W. P. R. also asks: "What shall be done with those religious editors who speak of 'the christian religion' and 'Mohammedan religion'? Was Mohammed a capital fellow and Christ a small letter?" *Answer.*—Editors who do what is asserted in the question evidently do not treat words with any sort of reason in the matter of capitalizing. What shall be done with them? Nothing. Such unreasonable persons are not amenable to influence. They have made up their minds in some inscrutable way, just as many have in the case of some other words, and it seems impossible to induce

them to be reasonable. There is no excuse whatever for writing "christian," with a small letter. We cannot imagine why any one ever does it. But there is equal absence of reason for "assemblyman," "congressman," "presidential," and many other words often printed with small letters, even in papers that print "Assembly," "Congress," etc., with capitals. It is a matter simply of throwing aside all real principle. Those who do it can be told what is right, and they should be told; but inducing them to do right is another matter.

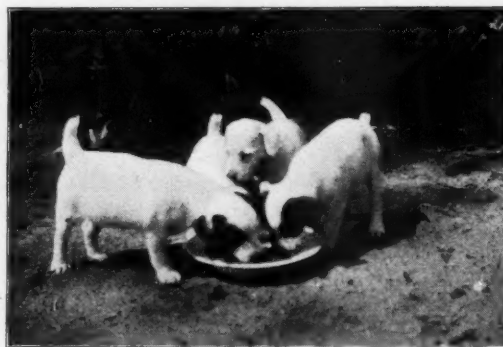
TENDENCY TO CHANGE SPELLINGS.—We have been asked if there is not a tendency to change words formerly ending in *re* to *er*, and write "luster," etc., instead of "lustre," etc. Noah Webster made such changes in his first dictionary, and they were adopted by those who thought Webster entitled to stand as final authority. The tendency mentioned is one that has spread so that probably half of the American people now spell accordingly—or possibly more than half of them. But half or nearly half of the American people still use the other spelling, which is used by practically all other English-speaking people. There is little doubt that better reason could be adduced for the old spelling than any favoring the new one.

A CURIOUS ERROR IN CRITICISM.—Two North Carolina newspapers have published the following paragraph: "THE INLAND PRINTER, the leading journal of its class in America, has been printing a series of illustrations of scenes in and around Asheville. In its August number it has a picture of a one-horse wagon, hitched to a muley steer, a shabbily-dressed, ignorant-looking white man in his shirt sleeves, with the toes of his shoes out, standing by. His son, in about the same rig, stands near him, while at the steer's head stands a negro, neatly dressed, with Prince Albert coat, etc. The thing that we object to about all this is that it calls this 'A Typical North Carolina Conveyance.' The whole thing is a lying misrepresentation of the State and its people." It is hardly conceivable that the picture should be meant to represent either the conveyances or the people of the whole State. It cannot be a "lying misrepresentation," as it is a reproduction of a photograph taken in Asheville, from an accidental group, the conveyance being typical of those used by such farmers as its evident owner. The word "typical" is commonly and properly used in a sense far more restrictive than that given to it by the North Carolina editors. Language to suit such narrowness of view as theirs in this instance would be hard to find.

COMPOUND WORDS IN TITLES.—W. P. R., Medina, Ohio, asks the following: "When a compound word occurs in the title of a subject on a programme, is it best to capitalize both parts of it when the second element is not necessarily capitalized? Thus, 'Comb and Comb-honey Production.' It looks far better to me to use a small letter." *Answer.*—Our correspondent's choice of the small letter in the compound seems good, though the commonest practice is probably the other way. It seems a pity that so many persons confine their opinions to such expressions as "it looks better to me." This always reminds the writer of a young man who tried to learn to set type when he was about twenty-three years old. He wanted to indent his paragraphs three ems, and when told that one em was the right indentation he said, "Oh, but this looks so much better!" What is the basis for such opinion? If one thinks one form more æsthetic in such a case, who knows how many may decide otherwise from the point of view of mere æsthetics? For intelligent choice of form we should have a more fixed criterion. There are principles in language that should decide such questions. When words are joined with a hyphen they become one word. "Hyphen" is composed of two Greek words which mean "into one," and the hyphen is a joining sign, never a separator. Compound words are commonly printed, under the circumstances of the question, with the second element capitalized, but this is only because it is not sufficiently understood that in such use the second word of the pair has become only part of a word, and does not stand as a whole

word. The common habit of differentiation of "two words," "compound word," and "one word" is unfortunate, and it would be greatly beneficial if printers could be made to learn that a compound word is one word. It is almost universal, but it is wrong, to think that "compound word" means only a term with a hyphen between the elements; it really means a word made by joining two or more words, whether with or without a hyphen. Well, when we use a long word in a title, with each word capitalized, why should we put a capital letter in the middle of the long word? It is fair to suppose that it is some such reasoning, conscious or unconscious, that leads to the expression, "it looks better." It would be better if the real reason could be expressed, which in this case is simply that the words joined are figuring as one, and the second half of a word should not be capitalized.

CHOICE OF PERSONAL PRONOUNS.—P. P., Des Moines, Iowa, asks: "Would you say, 'About one person in ten doesn't know that their neighbors are saving money,' or do you think 'his neighbors' better? *Answer.*—"His" is deci-



BREAKFASTING. Photo by E. U. Kimbark.

dedly better. This question, almost exactly, has been answered recently in this department, but it is worth while to say a little more about the rule of grammar that is involved. It is never right to use a singular noun and a plural pronoun, or any other disagreement in number. It seems advisable in a case like that of the question here to say "About one man in ten," etc., because it is a business matter, and presumably men are principally concerned. However, if generalizing by the noun "person" is preferred, that need not lead to the real grammatical error of using a plural pronoun. Of course a person may not be masculine, and that is why so many people make the error in number—to avoid supposed conflict in gender. But "man" is sufficiently generic to include all mankind, and the fact of its being masculine in gender, and demanding a masculine pronoun, need not be considered an insuperable objection to its use in the inclusive sense. All readers would know that the mere matter of general expression did not exclude women and children from business dealings. Changing "man" to "person," though, still leaves the masculine pronoun good, for grammar demands agreement in number, and it has been custom from time immemorial to use in such cases the word that denotes the supposedly stronger sex. Thus we should say, "The animal draws his load better under certain conditions," in a general sense by no means precluding the female animal from consideration; and why not "the person" also? We are the more willing to discuss this matter now because of a recent revival of the silliness that would have us use the ridiculous word "thon," meaning "that one," in such cases. Here is the latest outcropping of this nonsense: "We are prone to prefer the new words to the old, and many men and women find a pleasure in introducing a word not familiar to the average individual. Such a word is 'thon,' a contraction of 'that one,' proposed in 1858 by Charles Crozat Converse, of

Erie, Pennsylvania, as a substitute for the clumsy combinations 'he or she,' 'him or her,' etc., as in the sentence, 'The child must be taught to study *thon's* lesson.' The word is so convenient that it is a wonder that it remains new to most people. The want of it caused the United States Supreme Court once upon a time to render a decision that 'his' in a law should be construed 'his or her,' so that women might be as amenable to the law as the male lawmakers themselves. This ruling allows writers of laws to avoid the use of 'his or her,' etc., every time a personal pronoun has to be used. But in every-day use the ruling of the courts does not count, and we need to use 'thon' every day of our lives." It was not the want of any such abominable formation as "thon" that led to the court decision, but that decision merely fixed in law what had always been a real principle in language. With correct understanding of language facts, no one ever need say "his or her," for "his" alone is really sufficient. The abomination "thon" remains new to most people because there is absolutely no need of it.

LEAN AND FAT TYPE.—A foreman of a printing office in Quincy, Illinois, asks the reason why a paragraph set in 6-point and the same paragraph set in 8-point will not contain the same number of ems. The inquirer incloses two samples which caused the question to arise and led to many inquiries but no satisfactory explanation. He is of the opinion that a lucid explanation will enlighten a great many as well as himself. *Answer.*—One letter is fatter than the other. The proportions of letter are sought to be observed by the founders, and these proportions are not always compatible with keeping the number of ems to the alphabet the same in each size, hence the variation in the number of ems to the alphabet in series of body type that to the eye appear of uniform number of ems to the alphabet.

STERETT PRINTING COMPANY, SAN FRANCISCO.

BY STYLUS.

A PECULIAR interest attaches to the history of printing in San Francisco, although its introduction dates from a time in the memory of a considerable number of persons now living in the community. In most cases the persons who engaged in the business or occupation in the early days may be said to have drifted into it, because they came to California for the sole purpose of digging gold. Later several printers came here with an outfit as part of their chattels shipped from the East, but with these exceptions the first experiences were had in the mines. A few weeks or months there, with the attendant hardships of a miner's life, the uncertainty and fickleness of fortune, soon showed the quondam miner, who had been trained to the case, that he was not a success as a miner. This was the experience of Benjamin Franklin Sterett, one of the best known and



WILLIAM I. STERETT.

most honorable printers during his lifetime, who established a business which now enjoys the distinction of being not only one of the oldest printing offices in San Francisco, but is probably the only business having a continued and uninterrupted existence, without change of firm, for forty-five years.

Mr. Sterett was born in Maryland in 1822, but in his childhood was taken by his parents to Saltsburgh, Pennsylvania, where he grew up and received his education. At the proper age he was sent to Pittsburg to learn his trade, after acquiring which he returned to his home and engaged in business on his own account. There he married and apparently was settled for life, when the news of the discovery of gold in California reached the little town, and all his plans were changed. Leaving his wife at Saltsburgh, he started for California and reached San Francisco in December, 1849. He went to the mines at

once, where he remained for ten months, and then drifted down into the Sacramento valley, to the thriving city of Marysville, where he opened a general store. Here he remained for less than a year, when he came to San Francisco, and at once began his arrangements for opening a printing office. Having determined to make his home in San Francisco, he returned to Pennsylvania, and in due time came back with his wife and a complete printing plant.

Mr. Sterett opened his office early in 1852, in a building on the corner of Washington and Sansome streets, then resting on piles. From the first he was successful, work pouring in steadily. The great fire came along and swept everything away, the type in a molten state flowing into the water below, while the wrecks of his presses sunk into the soft mud at the bottom. After the fire he formed a partnership with the late Jerome B. Painter (afterward and until his death engaged in the type founding business), and under various styles—as Sterett & Painter, or Sterett, Jobson & Painter—the business prospered for several years. Mr. Painter having decided to devote his entire energies to the type founding and printers' supply business, in 1856 Mr. Sterett bought him out. From that time until his death, June 2, 1892, he owned the entire business, and managed it himself, conducting it under the style of Sterett & Co. After obtaining entire control he moved the office to 533 Clay street, where he remained for more than ten years. About this time the building on the opposite side of the street was projected, and in 1867 he moved to the premises at 532 Clay street, where the business is now conducted.

Mr. Sterett was a member of the famous Vigilance Committee of 1856, which hung or drove from San Francisco the ring-leaders of the gang of criminals which controlled the politics and dominated the courts of the city. He was foreman of the jury called to try Laura D. Fair for the murder of Crittenden in 1871, and during the twenty-six days which the trial lasted the jurors were locked up each night, so great was the excitement over the event. Foreman Sterett announced the verdict—murder in the first degree—before a crowded court. He was also a member of the Board of Education of San Francisco in 1879-80, and retired from office with an unblemished record.

On the death of B. F. Sterett in 1892, the management of the business came into the hands of his son, William I. Sterett, whose portrait accompanies this sketch. This gentleman had learned the trade in his father's office, but had not followed it continuously. Having had a thorough business education, he had for several years engaged in other affairs. At one time he was in the stock brokerage business, and at the time of the Comstock excitement in 1875, he was a member of the San Francisco Stock Board. Later he engaged in the commission business, and was for a time in the general freight office of the Southern Pacific Railroad. This varied experience in other lines gave him a wide acquaintance, and he has profited by it since assuming the management of the printing office. He early decided to adopt a specialty in the work to be turned out, and having had a strong liking for the show-bill business, made that the feature of his office. To engage in this branch necessitated a complete remodeling and refurnishing of the office, which had up to that time been devoted to general book and job printing. New presses were added from time to time, the type was gradually renewed or replaced by later and better styles, and a complete assortment of wood type and borders for the largest posters was added. The machinery was increased at that time by a Campbell four-roller 38 by 55, a steam cutter, and a gas engine. The last acquisition was a Century Pony, and as all the presses are constantly running, this was added none too soon.

The office of the Sterett Printing Company is located in a room especially built for it; is large, airy, well lighted, and all things considered, is without a superior in San Francisco. It is that kind of an establishment where the workman feels that he can do his employer justice and at the same time do himself justice, as he has everything convenient and in abundance.



Halftone by
ELECTRO-TINT ENGRAVING COMPANY,
793 Sanson Street,
Philadelphia, Pennsylvania.

GOING TO PASTURE.

From painting by L. Barillet.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

JAY CRAWFORD, Shenandoah, Iowa.—The cover page of the Alumni Association is very good indeed.

E. W. GRAY & Co., DuBois, Pennsylvania.—The midsummer blotter of the DuBois *Courier* is excellent.

THE NEW IDEA PRINT, Franklin, Massachusetts.—Your work is all neat and attractive, showing good treatment.

T. J. WHITE, of Reardon & White, Emmetsburg, Iowa.—Your samples are all excellent, and in a number of instances artistic.

THE PETROLEA (Ont.) *Topic*.—The plan of your card is very good, but we would not advise you to use the Sylvan Text capitals as starters for lines of display.

WILLIAM F. ANDRES, New York.—The blotter is certainly attractive, and the composition up to date, but the third color did not add to the effectiveness in any way.

D. E. CUSICK, the Hustling Printer, Danville, Illinois.—Your blotters are neat and up-to-date samples. They show that you are a hustler, with ideas of your own.

W. S. TAYLOR, Philadelphia *Inquirer*, Philadelphia, Pennsylvania.—The large collection of advertising proofs show brainy treatment in all respects. There is not a bad ad. in the lot.

A CIRCULAR, "Being on Time," from the Times Printing House, Philadelphia, Pennsylvania, is a model of neatness and original treatment. The colors are harmonious and presswork excellent.

MORRILL BROTHERS, Fulton, New York.—Your large and varied parcel of specimens demonstrate unquestioned ability to do neat and artistic letterpress work. The cover pages are excellent. The samples also show that you have the correct idea of balance, finish and whiting out.

FRED A. SPENCER, Canandaigua, New York.—Your work is neat and tasty and shows that you make the best use of the material you have to work with. A few fonts of the newer and heavier-faced series now being shown would help your work very much. Balance, finish and harmony are good.

E. T. RUNNION, Ada, Ohio.—The letter-head of Brig. S. Young is very neat and tasty. As regards the card of the Ada Presbyterian Church, we do not approve the curved line, and the name of the pastor is set in too large type. A condensed letter is hardly the proper thing to use. Otherwise the card is all right.

C. E. ELLIS, St. Louis, Missouri.—Your work is very creditable and shows very good treatment indeed. The circular of "Allan's Tonic" is well displayed and shows how much more effective a job can be produced with few display lines in conjunction with light-face type than striving to make every other line a display line.

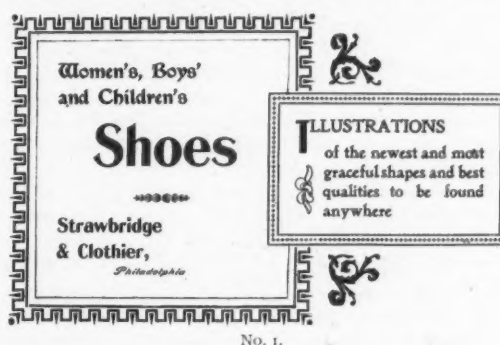
F. W. THOMAS, Toledo, Ohio.—The booklet for Melchior Brothers shows excellent composition and harmonious color schemes, considering the restrictions which the customer imposed. The cover is beautiful and artistic. The work shows that you gave the job much thought, otherwise the pamphlet would have been anything but good.

GEORGE A. SKINNER, Herkimer, New York.—Your work is decidedly on the artistic order. The letter-head for the Herkimer Steam Laundry being the best specimen, with the bill-head of the Herkimer *Record* a close second. The Copley & Post bill-head is not good. The reason is that you should have used the next smaller size letter for Copley & Post with the exception of using the same size for the "C," "&" and "P." Then for "Fire Insurance" you should have employed a size

smaller than you did. It would have helped your job. In the letter-head of your firm, the green ink used for the wreaths is considerably too dark. It should be more on the tint order. This is an essential point, because it will then make the matter inside the wreaths stand out to better advantage.

GEORGE S. SIMONS, Emporia, Kansas.—We are convinced that it will pay you to make a study of job composition. For "first efforts" your work is certainly very creditable. Even though you are a pressman, what knowledge you glean from the composing room cannot fail to be of material assistance to you. We are willing to lend you a helping hand. Send in your samples as often as you can, and we will criticise them with a view to helping you out.

HARRY L. SHARTLE, job compositor with the firm of Strawbridge & Clothier, merchants, who do their own printing, Philadelphia, Pennsylvania, sends some very neat and artistic specimens for criticism. They are all up to date. In the parcel was a cover for a shoe catalogue, No. 1, which we reproduce. The only criticism we make is that the address, "Philadelphia,"



is not suitable nor in harmony with the balance of the type employed. Had he used 10-point Satanic it would have been better. This cover had liberal margins and was printed on green stock in green ink of a darker shade than the cover paper.

WILLIS S. JONES, Westport, Connecticut.—The invitation is your most artistic piece of composition, which we think is very good. The date line on your bill-head is too small, and the "To" and "Dr." much too large. The plan of the heading is all right. The panel at the left would have looked much better had each line been set flush to the left. There is nothing very striking about the book for the Firemen's Association. It is good, plain bookwork, with good presswork, especially on the half-tones.

We have had occasion before to review the products of the Gottschalk Printing Company, St. Louis, Missouri. The samples now at hand show clearly that this company has artists in all branches of its plant. The programme for the American Type Founders' Association, entertaining the Mississippi Press Association, is a beautiful piece of composition and presswork. The simplicity of the designs, harmonious color schemes, excellent balance and judicious employment of white space are to be commended.

CHARLTON MCDANIEL, Sulphur Springs, Texas.—Your note-head of Ed A. Bergin is not a bad job. It is well balanced and finished, but we do object to the use of the Gothic and the curved line for Mr. Bergin's name. Now, to get away from this plan, place the name Ed A. Bergin in the center of the line, above "Marble and Granite Works." Then place "George A. Bergin, Manager," over the panel, in the place now occupied by the other name and use one size smaller De Vinne for same.

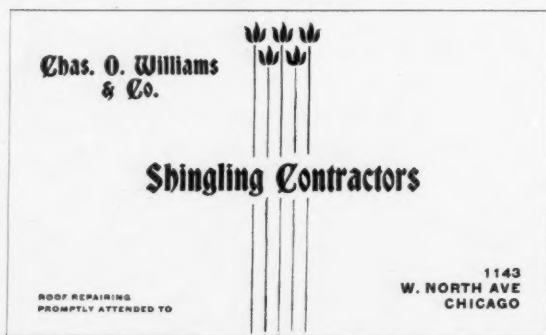
W. ED SHAFER, New Bloomfield, Pennsylvania.—Make "Eagle Hotel and Livery" a full line and set it all in De Vinne, and don't set "and" on the "stair-step" plan, but in the same

size type as the balance of line. Don't use the italic for proprietor's name, but set it in your Lining Gothic—6-point—taking out the hyphen and drawing the line together. Take out the pointer after third line and move the line to the center of the measure. This will improve your card very much and do away with the ragged appearance it now presents.

JAMES A. CAMERON and J. EDWIN BELL, Cleveland, Ohio.—The announcement of the Laundrymen's National Association is a neat and artistic piece of printing. The composition and presswork harmonious and well done. There is one feature about this job that we cannot approve, and that is the scroll ornaments in orange. The one on the second page is entirely too large. The idea of making it balance the initial letter in the upper left-hand corner of the page is all right, but it is by far too large for the page and too bulky for the size of the initial. There is another reason why it should not be employed. It is a meaningless ornament, and this fact is made only too apparent by its size.

HAL MARCHBANKS, Ennis, Texas.—Your work is excellent, as a rule, and shows good balance, finish and presswork. Your firm bill-head is artistic and excellently well balanced, and the stationery of W. Joelsch & Son and the Ennis Pharmacy is very neat, but we do not approve the plan of these jobs: Board of Trade Saloon and E. L. Stinson & Co. The former job has the line running diagonally across the corner, which practice is not to be commended. For a two-color heading you certainly could have gotten up a much better design. The latter job is by far too heavy and is entirely too ragged. Your note-head is all right, but not correctly whited out. It needs a pica between the names and the firm name, and another pica after the line "Job Printers." Try this and see the difference.

N. H. SHMERL, Chicago, Illinois.—The ads. set by you in the "Souvenir Programme" are excellent, harmonious in selection of type and attractive. The same can be said of the



advertisements in the programme of the "Lotta Recitals." We like the plan of the Charles O. Williams & Co. card, No. 2, which we reproduce. It is artistic, has original treatment, we believe, and is very well adapted for a color scheme.

THE practice of restricting compositors to narrow lines, both as to arrangement and choice of type, is a bad one. Nearly always the results are not satisfactory either to the customer or printer. The compositor, anxious to please the customer, becomes a mere machine for the time, and thinks of nothing but the directions accompanying the copy. These remarks are called forth by a request to criticise an advertisement which appeared for Mr. George E. Sanborn on page 509 of the August number of THE INLAND PRINTER. That the advertisement in question is not beautiful from a point of composition, no one will contradict. The type is too uniform as to size, making the advertisement have a flat appearance. Portions of the wording should have been set in much smaller type. The wording relating to the product of the Standard

Machinery Company should have had different treatment. There are too many display lines, and the wording should have been grouped and set in a smaller size. The same treatment indicated above should have been accorded the matter pertaining to F. L. Montague & Co. The plan of "every line a display line" should not be attempted, because effective, forceful display composition is an absolute impossibility on these lines.

WILLIAM POLAND, Urbana, Ohio.—Your work shows that you have artistic talent. The Jamison folder is excellent and shows good treatment all the way through. The letter-head of the City Printing Company is excellent in design and very harmonious as regards color scheme. There is one thing which lays the heading open to criticism, and that is the ornament within the wreath at the left of "Job Printing." Had you omitted the ornament and printed all the wording inside the wreath in the green ink, you would have had a job beyond criticism. The practice of large ornaments in commercial work, especially when only one color is used, cannot be commended, as the ornaments detract from the display. The envelope of "Poland & Company" is all right as to design, but the letter "P" being so far away from the words to which it belongs renders the job ineffective.

W. E. MACKINZIE, San Rafael, California.—We see in your composition a tendency toward a monotonous use of type too near the same face and size as your main display. Take the bill-head of the Pioneer Mill and Lumber Company as an example. You have employed 24-point Tudor Black for the firm name, which was in good taste and all right, but immediately underneath you have used 12-point De Vinne caps for the street address—6-point would have been large enough. Now, had you put the address in 6-point and immediately underneath it, in the center of the line, put "Redwood and Pine Lumber"—in 18-point Tudor Black—it would have been much better. As it now stands, the office address is accorded more prominence than "Redwood and Pine Lumber." The words "Mill and Yard" are much too prominent. They should have no more prominence than the location of the same, if as much. The location of this wording should be changed to the position now occupied by "Redwood and Pine Lumber." This would maintain a good balance and accord more prominence to the important wording. In the panel "manufacturers of," the last two lines would look more symmetrical if made flush with the first two. Your best job is the first page of "Mushroom Recipes," and the only suggestion we have to make is to remove the meaningless ornament and replace it with one suggestive of growth or vegetation. Use more light-face type in conjunction with your display, and isolate it more from the main lines. It will give your work a lighter and more airy appearance.

A. K. SCHULTZ, Berachah Orphanage, College Point, New York.—Considering the experience of your boys, we think they show evidence of superior talent, and should receive encouragement. As regards the bill-head of J. K. Schultz, the words "Bought of," being so much smaller and lighter than the firm name, they never count for anything more than so much white space or quads; therefore the proper thing to do is to center the firm name, regardless of these words. With this exception the right-hand side of the heading is all right. There is too much sameness to the panel matter. Now, we do not mean by this to employ a dozen different faces of type therein, but to use smaller type and arrange it a trifle differently so as to lighten the effect. In the bill-head of the Berachah Orphanage the type for date line is too large. "Publishers of" should have been in lower case, and "Tracts and Echoes from the Valley of Blessing" in capitals. "Estimates Furnished" should have been in smaller type. The plan of the heading is excellent, and it is well balanced. In the heading of "The Christian and Missionary Alliance," the address line "1928 Mt. Vernon Street," should have been placed in the center of the

line, immediately under the main display line, in order to perfect a balance of the line "Headquarters of." It would have been a good plan to have placed the superintendent's name over the emblem, pretty well up and to the left-hand corner.

WALLACE COOK, Long Branch, New Jersey.—As a whole your work shows improvement over the last parcel. The cover page of "Flower Carnival and Kirmess" has some faults and we know you can eradicate them. To be sure, there is a large amount of matter to contend with, but the desire to have too many display lines caused the trouble. Three display lines are ample on this cover—"Flower Carnival and Kirmess," "Monmouth Memorial Hospital" and "Ocean Theater." We would have grouped all the other wording, probably on the square plan, and in no larger type than 8-point Jenson, making the measure for the grouped portions about the length of the line "For the benefit of the." This will give more "day-light" and relieve some of its monotony. We see no evidences of overornamentation in your work. The ornament in "The Ribbon Garden" advertisement did not help it any, although it was not exactly out of place. A letter which would have made a full line or very nearly so, would have been better than an ornament. In some of your display work you make a mistake by placing your display lines first over to the left and then again to the right of the measure. It lessens the effectiveness of the display. This practice is shown in the "Road to Ruin" Programme, middle column of first page. Had you centered these lines it would have been better. It is a bad plan to place ads. on the first cover page of a programme, but it is not the fault of the printer, and it would not be just to criticise this feature, because it is not his fault. We are confident you will come out all right with a little patience, study and perseverance.

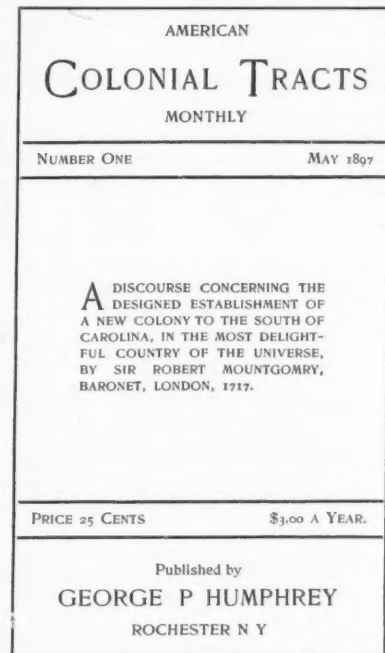
ED M. LEE, Cheyenne, Wyoming.—You made an improvement in the "Programme of the Laramie County Teachers' Institute." The fault with your job is that it is ragged. You could have made a much better first page than you did by following the plan at the left-hand side—"The Tenth Annual Session"—and then follow, in 18-point De Vinne, with this matter, "Of the Laramie County Teachers' Institute." Allow but one word to the line, except in the case of the words "of the," which could go in one line. Immediately below this, and separated by a very small and simple ornament, place this wording, in 6-point De Vinne: "Conductor: Mrs. Elizabeth Howes, County Superintendent of Schools." Now follow with another simple ornament, not larger than pica. After this place "Cheyenne, Wyoming, August 23-28, 1897," in 12-point De Vinne. Of course, you must set this page in two measures; we should judge about ten ems pica would be right for the side measure. This will give you about fifteen ems for the matter to be placed on the right. Now, in about 30-point De Vinne lower case, place the word "Programme." In the exact center, up and down, place this matter, starting it off with an initial letter, and setting the body in pica old style, not to exceed ten ems pica: "The Public is cordially invited to be present at both the day and evening sessions of the Institute." At the extreme bottom of page place the extract from the session laws, which will balance the word "Programme." If you so desire you can place a 12-to-pica rule, heavy face up, around the panel on the left-hand side. It will pay you to take time enough to reset this job on the plan outlined. Send us a good proof of the job in black ink on white paper and we will reproduce the three jobs.

P. WILBUR SHOOP, Abingdon, Illinois.—Considering the limited experience of the apprentice, the work is highly creditable. The advertisements are rather the best of the specimens. There are too many colors and an unpleasant effect is produced by shading the St. John on the envelope. The plan and composition are first-class, but the effect was killed in the pressroom by an evident desire for a "showy" job. The letter-head of the *Abingdon Kodak* is all right as to plan, but it is not what it

would be with a few minor changes. The panel in the corner is all right, but should be moved six points to the right in order to equalize the margin. Now move the line "The Abingdon Kodak" over to the center of the measure, set "Jesse C. Shoop, pub.," in 6-point Racine instead of 12-point. Bring the words "High Art Typography" in the center of the line, employing 24-point St. John. "Estimates given on all classes of work" is too large, and would look better in a light-face 6-point type. This wording can be isolated either in the lower left or upper right hand corner of the heading. We do not approve the plan of the heading on account of the "stairs." The Lyman S. Austin note-head is bad. Were it an advertisement or handbill it could have been accorded the treatment it received. The type is by far too large and gives one the impression that you wished to take up all the white space on the heading. It is a mistake to do this. It crowded the heading and rendered effective whitening out an impossibility. The Babbitt Churn job is an artistic creation, but a trifle smaller type, say 8-point Jenson, would have allowed for a more liberal display in the first panel and given the job some snap and character.

"AMERICAN COLONIAL TRACTS" is the title of a monthly publication by George P. Humphrey, Rochester, New York. We reproduce the cover page, which for simplicity, balance and harmonious treatment is to be commended. This design (No. 3) shows what may be accomplished, even by those who think they have no material from which to get up a good job.

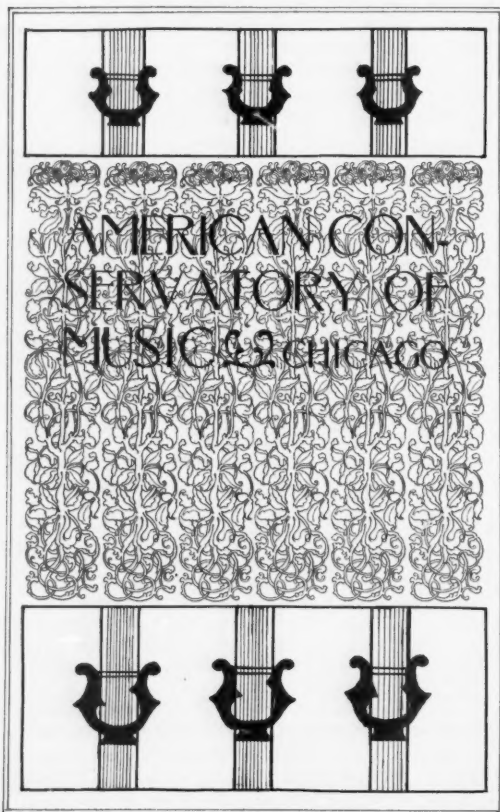
J. S. THOMAS, Jefferson, Iowa.—The O. L. Dick letter-head is by far the best specimen of commercial printing in your large and varied parcel. The Japanese boat ornament could have been left out and helped to make a better job. There is a strong tendency toward overornamentation in your work, and we would urge you to be more careful in their employment. As a rule they serve only to eat up white space and subordinate the display. On the "Common School Diploma," the ornaments are all out of place and not at all in keeping with a job of this character. The first page of the "Epworth League" programme is creditable, but is overornamented. We would have grouped the wording on this job thus: "Programme of the Boone District Epworth League" all in Tudor Black, making four lines of it, with about the same space between the lines as there is between the lines "Epworth" and "League." Then we would have placed the ornament now employed at the left of "Epworth League" in the center of the measure with plenty of white above and below. Now group this wording: "Eighth Annual Convention, Glidden, Iowa, August 3 and 4, 1897," in 12-point Tudor Black, making three or four lines of it, placing it well down toward the



No. 3.

border, about the same distance as the last line now is. Use no other ornamentation. This will improve the appearance of the page. It will pay you to reset it on this plan. The ads. are creditable and as a rule show good judgment. The volume of matter received for this department renders it impossible to go over as large a parcel as you sent and make a criticism on each piece of work. The way to get the most help from this department is to send two or three samples at a time and make use of the department as often as you choose. It is a mistake to send large parcels. We want you to use the department in such a manner that you will derive the greatest amount of good therefrom, and we know from experience, and now recommend all who use these columns to send few samples at a time and send more frequently.

CHARLES STOVEL, with George E. Marshall & Co., Chicago.—Your cover design, No. 4, which we reproduce, is excellent in design, but a trifle crude in execution—that is, the part drawn in india ink. This specimen is a composite design, gotten up by Mr. Stovel, who has never had any instructions in



No. 4.

designing and drawing, and it is very creditable indeed. The top and bottom panels are drawn, but the center portion is printed from border and type. In these days of zinc etching, these designs can be used in a profitable manner. Now, for a panel design, where both bottom and top sections are alike and the middle portion is to be printed from type and border, it is only necessary to draw one section and then have two plates made from same. This design would make an excellent color scheme and affords a wide scope in the manner of treatment. Take, for instance, the middle section. It would be beautiful if the ornamental work was printed in a light green and then the type and upper and lower panels in a dark green. These designs should afford and lead up to many artistic creations in jobwork.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

MUCH as I should like to do so, it is impossible for me to reply to queries by personal letter. My correspondence would run away with my time entirely were I to commence that sort of a thing. If correspondents will give me a *nom de plume*, I will reply to them in that way, through this department.



THERE's another little thing to which I wish to call the attention of my readers. When you write a printer or an advertiser, the former especially, for an example of the work that has received commendation in these columns, always send at least 5 cents in stamps to cover postage. Mr. Deist, whose booklet I commended last week, said that he had fifty-nine requests for it, and it has cost him a little matter of \$2 and over for postage. Send your stamps next time.



THERE seems to be a disposition among some small printers and some who have pretensions at largeness to shirk the responsibilities of proofreading. Last month I had a printer print a book on jewelry advertising for me. I had to throw the whole job away because there were some dozen or so typographical errors in it. The printer said I passed the proof. That is no excuse, because I stamp all my proofs "Passed as to style and wording only. Printer is responsible for typographical errors." The users of printers' ink are too liberal in this matter of proofreading. Any man who pays for a job of printing pays to have it done right. Every typographical error is a blemish for which no one but the printer is responsible. Such work is slovenly, and the printer who prints it should bear the loss such work entails. Any printer who endeavors to foist such work on a client should lose his trade, and I am glad to say that I have been able to materially decrease the income of several who have endeavored to push slovenly work on clients of mine.



Down in Roanoke, Virginia, there is one of the largest printing establishments in the South, and one of the most progressive and up-to-date in the business anywhere—the Stone Printing & Manufacturing Company. Mr. Edward L. Stone, the head of the company, and the one from whom emanates the majority of the advertising ideas, writes me as follows about his advertising:

I believe advertising to be almost as necessary in the conduct of a printing establishment as is the printing press itself. The kind of advertising, or the method employed, is the point that needs the most consideration.

The writer has always believed in a certain amount of newspaper advertising, and has carried two inches across double, at the top of the column, next to local reading matter, same position, in our morning daily for the past eight years. This is changed regularly, every week—the advertisement being set up in our job department, in nobby style, stereotyped, and the plate sent to the newspaper. We thus attend to our own display, have the use of all the late style type, borders, etc., and find that this method encourages the systematic changing of the advertisement.

Of course, the first thing is to have something to advertise. Advertising will not be beneficial for any length of time if the claims and representations are not as advertised.

We claim to be the largest and best equipped printing office in the State—with possibly two exceptions; they may be larger, but are really no better equipped. All of our machinery is modern—our appliances labor-saving, etc. We have lots of type and other facilities necessary for quick work—and we tell our friends (and enemies) about them.

It is, of course, necessary that the quality of our printing be right, and our prices right, and our promises kept.

We inclose a little advertising slip in each letter we send out and in each package we deliver.

We never mention a price in our newspaper advertising, and seldom in our slip advertising. Our experience is that when a man sees a good job of printing he remembers who did it—he does not ask what it cost. We mean, for example, suppose a handsome programme is gotten out for some public

entertainment, and the programme is commented upon. On all sides we will hear: "Stone, that's a nice programme you printed for the Flower Show." When some other entertainment is to be given they remember that we printed the other programme, and come to us. Then we take care of the rest.

We pay especial attention to our proofreading—and it's a winning card with schools, colleges, universities, lawyers, etc.

And we tell the people about it.

Our city has a population of about 22,000—we employ about sixty-five people, occupy three floors, 60 by 100 feet, well lighted and heated, fitted with gas and electric light, gas and electric power, and electric bells, dumb waiters and speaking tubes to all departments. Our people have a metropolitan printing office at their own doors.

And we tell them about it.

We recently undertook to complete in two weeks an edition of 10,000 copies of an 180-page catalogue. Our customer doubted our ability to do so. A friend who had seen some of our quick work, in the shape of law briefs, told the customer if we said we would do it, they could count on it being done. We had them begging us for time.

And we told the public about it.

We endeavor not to promise more than we can perform—but, after we promise it, we leave no stone unturned to keep our promise. We telegraph for paper to come by express; we work at night—all night, may be; put the job on two presses, or six, if necessary.

And then we tell the people about it.

We keep quite a lot of samples of our printed work, with circular price list, always ready for answering inquiries. We send out a large calendar at first of the year, and calendars on blotters each month.

We never "let up."

We make it a rule to answer all letters courteously and fully. If a quotation is asked on one thing, and we can suggest something better, or perhaps more economical, we do so.

We never "talk about" a competitor. We blow our own horn, and find it keeps us busy.

I have tried to answer your questions, and hope I have done so satisfactorily.

I might add that I have active charge of the business; am a practical printer; write all the advertisements; keep in touch with almost every job,

the other day of a 36-page booklet, and each page was proved on a sheet of paper that allowed but a half-inch margin! I had to paste each sheet on a larger sheet before I could commence to make my alterations. Another thing, if you take a stone proof of a job, plane down the type before pulling the proof. It is always better to take a galley proof if you can, and don't take proofs on paper that will not allow of the use of pen and ink in reading. These may seem little things. So they are. They seem to be too little for a good many printers, big enough to know better, to notice.



LAST month's experience meeting evidently has made a tremendous hit with printers all over the country. I have before me a batch of thirty or forty letters asking me for plans and methods of advertising, and asking for suggestions. Next month I am going to take up several plans I have in mind and talk them over with you.



HERE's a small reproduction of a poster, half sheet, recently issued by Peck & Co., of Hartford, Connecticut, to announce their removal, in connection with a handsomely printed circular on vellum. These two pieces of work are the handsomest and most unique that I have seen in a long time.



THIS blotter of the *Martin Mail* is very poor. There is entirely too much reading matter on it, and then, to make it worse, the rulework crowds the type into masses. There are at least ten good blotters condensed into one poor one in this one of the *Martin Mail*.

DO YOU REALIZE THAT THE MISSION OF THIS BLOTTER IS TO INITE YOUR TRADE

Do you

Dote on poor paper?
Think a poor job looks well?
Think broken letters show up clear and distinct?
Think a note head run with poster ink enhances its beauty?
Admire a poster type on a calling card?
Believe a printing office can be run successfully without profit?
Think a printer can pay his bills with promises and still do business?

IF YOU DO,

Call again, we are just out of the above specialties.

Don't Chase out of Town

For Something Foreign

You may send away and get your stationery a little cheaper, but you will probably get an inferior article. A brass ring is similar to a gold one in looks, but it is not gold just the same. If you want a job you can bank on every time, come and see us.

THE MARTIN MAIL,

CAYCE & TURNER, PUBLISHERS.
T. L. TURNER, EDITOR.

Martin, Tennessee.

Our Reputation for good work is established. You know it, we know it. Why experiment by going elsewhere.

WHEN YOU WANT PRINTING AND DON'T KNOW JUST HOW IT SHOULD BE DONE CONSULT US.

suggesting the change of a line here and there; believe in giving my force good tools to work with; have tried and true lieutenants at the head of the departments, who take pride in the good name of the establishment, etc.

I believe in paying good wages and exacting good service.

If I can give you any further information let me know.

There are lots of good points in that letter. You will notice Mr. Stone says, "we never let up." Much of the success of Mr. Stone's advertising lies in that. There is no "off season" for Mr. Stone, because he always keeps at his people. Mr. Stone's letter can be read with a great deal of profit, because it is the testimony of a practical advertising business man who has the courage of his convictions and the power to carry them out fully and completely.



A GOOD many printers are careless about the way in which they send out proofs. They are not careful enough about one point especially, to allow enough margin all about the body of the type in order that the corrections may be easily indicated. I received a proof from a printing concern in New York City

ALBERT B. KING, of Albert B. King & Co., gives me his experience as follows. Mr. King draws the same line on newspapers advertising. Mr. King takes an eminently sensible view of the matter when he points out that it does not matter how much you advertise, if you can't back it up you had better go out of business; and, as he says, spend money on equipment rather than on advertising to do the work you have not the equipment to do.

We have given more attention to advertising our business than printers usually do, and the results have been good. We do not think that newspapers are good mediums for advertising the printing business. What we have done in that line has been almost without results; besides this, we believe in honoring our own methods. The batch of advertising matter which we send under separate cover will give you a better idea of what methods we have usually selected. The most remunerative one used is that of sending "multigraph" letters, samples of which we send. We spend about \$500 a year in this way. We think that good cuts pay well, but not as well as the letters. Usually, we write our own advertisements. We send them sealed by mail, paying letter postage. The rapid growth of our business we must attribute largely to advertising, but this in itself is not sufficient. The work

must be well and satisfactorily done, or the customers obtained will drift away and be lost. It is far better to spend \$500 for new type and \$100 for advertising, than it is to spend \$100 for new material and \$500 for advertising. One of the best advertisements for a printer is his imprint on a well-printed job. We have traced orders from all over the country directly to our imprint.

You flatter us exceedingly, when you say that you are sending your letter to "ten of the foremost printers in the United States." We think pretty well of ourselves, but we did not know that we would be counted among the ten foremost in this country.



MR. J. H. JOHNSON, of the Winona (Minn.) *Herald*, sends me three ads. for reproduction and my opinion. Here is the

More Room...

in our new location, and better facilities for turning out job work promptly. Two additional presses have been put in, and more new type. With competent workmen we are better prepared than ever to supply your wants in the job printing line. : : :

Herald Job Printing Department.

67 & 69 WEST SECOND STREET
NEARLY OPPOSITE OLD STAND

best one. Mr. Johnson says they brought business. Criticism would be out of place, if adverse.



You know I do not generally enthuse over a piece of work sent me for criticism. You know I am generally critical in the sense that I find something wrong. I am caught and mastered, however. Milwaukee did it. A. Wetzell & Bro., of 614-618 East Water street, Milwaukee, Wisconsin, sent me a large brochure the other day that contains examples of their color printing. Without reserve I pronounce the specimens of work which they send out the most beautiful examples of letterpress that have ever come beneath my eye. The colorings, press-work, type, registering, everything, is absolutely faultless. Any printer who can get a copy should do so. It is worth \$10 to any printer in the country. The Messrs. Wetzell have my very best congratulations and thanks. It will be of interest to the trade to know that the Miehle press was used in printing this brochure.



MR. CORELL, of The Corell Press, contributes his experience as follows:

In our trade, newspaper advertising in dailies is practically useless, and few printers can make anything out of it; those few being men who print 10,000 circulars for \$3, or 1,000 bill-heads for \$1. We do no such work, and consequently have never used the dailies.

We have tried various other periodicals from time to time, invariably with less return than would pay the ad. contract.

To our mind the best medium has been the imprint on our work.

The use of cuts pays when the cuts add to the beauty or effectiveness of the design, or when the cuts fit the matter in hand. In these days of cheap photo-engraving there can be no excuse for cuts that do not fit the matter.

And, if you include as cuts all ornaments, borders, etc.—well, taste and type have a good deal to do with their usefulness.

Apropos of the advertising value of illustrations—do Charles Dana Gibson's drawings help to sell the books they illustrate?

We write our own ads.; and, moreover, we do the same for not a few of our customers, for whom we set the ads., furnishing electros.

We circulate our ads. by mail and carrier. We favor the latter method, for out of a lot of packages by mail—even under full letter postage—a large percentage is delivered so crumpled and cracked and soiled as to have lost most of the original effectiveness.

When you consider that advertising means every conceivable method of getting your name and your work before the public, there can be only one reply to this query, and that is: Advertising is a department of your business requiring as much and as careful consideration as your cash account.

The use of newspapers entirely depends upon the class of work you do, truly; but the plant having the facilities for big runs can find it remunerative to advertise in the newspapers. Mr. W. H. Hoskins, a stationer and printer of Philadelphia, advertises heavily in the street cars. He tells me that it pays him very well indeed. He advertises his capacity for turning out 100,000 envelopes a day, and kindred large runs.



HARRINGTON & BENEDICT, 217 New High street, Los Angeles, California, take advantage of the Klondike excitement by means of a ticket supposed to be good for a passage to Dawson City. Here it is:

Issued by Alaska Midland Railroad Co.	
1897	
Good for one continuous passage from LOS ANGELES TO SAN FRANCISCO	
The Alaska Midland Railroad Co. acting for itself over its own line, and as agent for each line named in this ticket and accompanying coupons, but assuming no responsibility beyond its own line. This company assumes no risk on baggage except for wearing apparel, and limits its responsibility to One Hundred Dollars in value. This ticket is void unless officially stamped and dated and the coupons belonging to this ticket will be void if detached.	
Subject to conditions on back of ticket	
No. 1849	<i>E. A. Fenner</i> <small>PRESIDENT</small>

Form Q T—10m—8-17 '97

The Old Hukf Steamship Company	
No. 1849	Good for one continuous passage from SAN FRANCISCO TO DYEA
	I. M. Uno, <small>PRESIDENT</small>
	Subject to conditions on back

Dyea and Chilkoot Pass Pack Railroad Co.	
No. 1849	Good for one continuous passage from DYEA TO DAWSON CITY
	L. K. Strike, <small>PRESIDENT</small>
	Subject to conditions on back

On the back of it is printed:

CONDITIONS.

This ticket is issued by the Alaska Midland Railroad Company, and accepted by me on the following conditions: I assume all risk of accident, and expressly agree that said Company shall not be liable under any circumstances, whether by negligence, criminal or otherwise, of its Agents or others, for any injury to my person, or loss or injury to my property while using this

ticket, and that said Company shall not be considered as common carriers, or liable as such.

It is further agreed between the parties of the first part and the party of the second part that the party of the second part shall be required to procure all their printing of

HARRINGTON & BENEDICT,

217 NEW HIGH STREET.

Tel. Main 1400.

It should have aroused comment on the part of Los Angeles people.

A. A. STEWART, of Barry & Lufkin, printers, Salem, Massachusetts, sends me the blotter reproduced elsewhere on this page. In his letter Mr. Stewart says:

SALEM, MASS., September 4, 1897.

"Musgrove," *Inland Printer*, Chicago, Ill.:

DEAR SIR,—I inclose herewith copy of a new scheme for blotter, which I have just gotten up, for advertising our concern. We send them out in envelopes and with bundles, as well as leaving them personally where we think they will be seen. Is the scheme a new one, or do you know of it being worked before?

I also inclose mailing card which we send to two hundred or so of business men, whom we want to reach especially. Would like an opinion as to their "get-up" for advertising. Respectfully, A. A. STEWART.

The Blotter.

Devoted to the Absorption of Surplus Writing Ink and the Dissemination of Printer's Ink by Barry & Lufkin.

Vol. I. No. I. 144 WASHINGTON STREET, SALEM, MASS. September, 1897.

Published every little while.
Circulation, all over the desk.
Entered as printed matter of the first class
in the offices of enterprising business men.
Send all orders for printing to
HARRY & LUFKIN,
Telephone 1479. The Printers.

EDITED BY A. A. STEWART.

L'Envoi.

Our business! 'tis of thee,
But for our modesty,
Of thee we sing!
Fine printing that is "out of sight,"
At prices that are always right,—
To keep your business outlook bright
It's just the thing!

Us and Our Work.

THERE is a great difference between the job printing of today and that of even a few years ago. The standard of excellence is constantly going higher up the artistic scale, and the job printer of today must have some knowledge of art—he must be something more than a typesetter and press-feeder. Many people in Salem can remember the style of printing in vogue when Barry & Lufkin started in business ten years ago. They were the pioneers in this vicinity of sensible job printing. Up to the time of their advent the idea of fine printing was that it should be "fancy" and so loaded down with so-called ornaments and gimmicks that had no relation whatever to the subject matter, that it looked tawdry and senseless. That kind of printing was expensive, too, because it consumed unnecessary time in doing it. Barry & Lufkin's idea was to furnish printing that was first class in quality and legible and business-like in appearance, at prices that were considerably below what was charged for the old style "fine printing." This is that has given them the reputation of being the leading up-to-date printers in the community and secured for them the patronage of its business men.

For the benefit of those who abhor printers' ink as a prime factor in the advancement of their interests, we will state that Sumner, the strong party, was the first man to advertise. He took two solid columns to demonstrate his strength, and several thousand people tumbled to his scheme. He brought down the house—Sol.

Here's Important News.

[Special to *The Blotter*.]
GOOD TIMES CERTAIN, Sept. 4th.—Gen. Prosperity has started on his grand tour, and will visit all parts of the United States. Live people everywhere are joining the procession, but the band-wagon is reserved for those who have their printing done at Barry & Lufkin's.
KLONDIKE.

Couldn't We Please You Too?

During the summer just past we have printed *The Cape Ann Shore*, the weekly publication devoted to the summer residents of Cape Ann. It contained many fine halftones and was generally commended for its fine appearance. Concerning it Mr. J. R. Pringle, the editor and manager, has written to us as follows:

"I will say that I am well pleased with the typographical appearance of the *Shore* and that it is a pleasure to deal with such a first class printer,—one that lives up to its contract and takes such a pride in its work."

Isn't the moral of this quite plain?

A Beautiful Sentiment.

Breathes there a man with soul so dead
Who never to himself hath said:
"I'll sell the hat I wear off my head,
I'll go without my daily bread,
I'll let my children go unfed,
And starve the dog till he is dead;
By hands of charity I'll spend;
And up and down the streets I'll tread;
I'll work in constant fear and dread,
I'll sell my clothing, every shred,
I'll sell my house and rent a shed,
But I'll pay up every red cent."

I owe unto the printer:
—Sol.

"There is such a thing as carrying a joke too far," remarked Fumica, after he had visited a down newspaper office, at all of which his jokes had been declined.

It is not economy to spend one dollar's worth of time to save fifty cents.

For business depression take B. & L.'s superior commercial stationery tablets.

BUSINESS NOTICES.

FOR SALE—First class printed stationery for business men, in lots and at retail to suit. Call at *Blotter* office.

WANTED—More business. For further information call at 144 Washington Street, Salem, Mass.

Stewart that "he who invests one dollar in business should invest one dollar in advertising that business."

It is said that of all the people who go into business only five per cent succeed. It is probable that of all the advertising that is done not more than five per cent is profitable—that, however, is not the fault of advertising, but is the fault of the advertising.

In order to get the best results from advertising, the article or service advertised must be backed up with merit. The bulk of the business of The Lotus Press has been secured through advertising and has been maintained by superior work and unusual service.

The printer who intends to inaugurate a campaign of extensive advertising should first be sure that the service he offers is better than that which is offered by his competitors. This may involve the purchase of some new type and perhaps some new machinery, but new type and machinery are not the only essentials to good printing. A printer should be in a position to help his customer by suggestion and advice. A large proportion of all printing is used for advertising purposes, and having the opportunity of watching the results of his customers' experiments, the printer should keep in close touch with the subject of advertising so that his suggestions and advice will be of value to his customers.

Our advertising costs us about \$2,000 a year. We find that the best results come from personally addressed circulars, booklets, etc. We cover our immediate vicinity regularly by hand distribution, and have a carefully prepared list of names which is covered by mail. We supplement this by the use of small blotters, desk blotters, blank pads, etc. We put our imprint on all work that will admit of it.

Our advertising matter is prepared by ourselves, although we have at times availed ourselves of the services of advertising specialists.

We believe in the use of good cuts and illustrations, in colored inks, artistic effects, and anything that will please the eye and insure more than a passing glance.

No one kind of advertising will answer all purposes or every locality.

As there are many men of many minds, advertising should be varied, if the aim is to reach the multitude.

With merit as the foundation, a profitable business can be built up by good advertising.

If advertising for printers needed a complete vindication, the case of The Lotus Press would furnish it. From almost nothing the business there has grown to be one of the best in the country—all due to an intelligent and careful method of advertising. And this advertising intelligence should be made of use to a printer's clients, as Mr. Nathan points out, and at all times the printer should give the client's advertising printing the most careful thought and attention, so that the result will be an effective mixture of advertising sense and good printing.

SEVERAL letters must go over until next month, so must a good many booklets, blotters, etc.

A JOB OF PRINTING.

"May I print a kiss on your cheek?" I asked.

She nodded her sweet permission;

So we went to press, and I rather guess

I printed a large edition.

—*National Advertiser*.

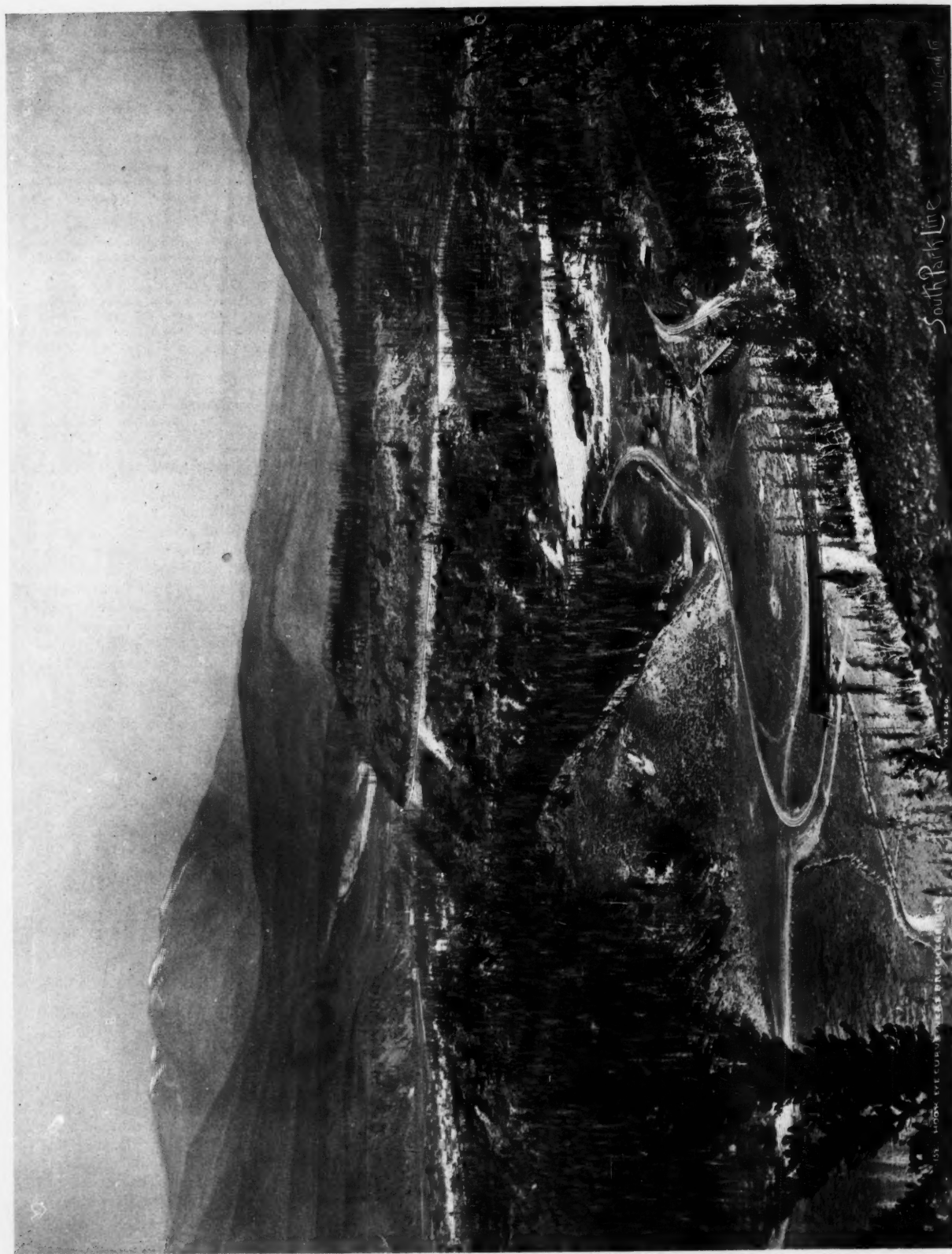
THE REQUIREMENTS OF A GOOD ROLLER.

An inking roller, to be a good one, must first possess "suction" or "tack"—not too much or too little, but the right quantity. The composition on the roller must be tough and well seasoned, otherwise, if costly stiff black or many of the colored inks, particularly carmine, be used, the roller will fail to distribute, and will tear or lose its face, rendering it useless. It must not be affected by changes in the temperature—dampness especially. Of course, no roller will work year in and year out without a fresh covering of composition; it would be unreasonable to expect it. This is owing to the great change from the intense heat of the summer to the winter's cold. The roller should retain its softness and elasticity. Many rollers shrink so much, after being in use a short while, that they become worthless. This fault arises from the over-soaking of the glue. Cracking on the face of the roller is a fault with some compositions. A well-made roller will not be affected by damp or heated pressrooms. The color of the composition does not affect its working qualities, and yet many are drawn to the conclusion that because the material purchased is of light or dark color they have received an inferior article.

I should say *The Blotter* was a good idea provided the thing is not made too prosy. Put a little ginger in the advertising that is to appeal to men purely. *The Blotter* could be improved if it had an original illustration or two on it, was a little larger and was printed in two colors. If some local happening were caricatured it would add zest to the idea.

THE LOTUS PRESS needs no introduction to the readers of THE INLAND PRINTER. Mr. Paul Nathan, the senior partner, has written for it and been pictured in it within the past year. Here is what he says about advertising for printers:

We are strong believers in and advocates of liberal advertising. No business can be conducted without advertising. We believe with A. T.



Halftone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.

DOWN INTO BRECKENRIDGE, COLORADO.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

OVERHEATING THE SENSITIZED METAL PLATE.—"Klondike," Seattle, Washington, has trouble in developing print on zinc plate. *Answer.*—If you follow the instructions Mr. Jenkins gives for the albumen method of sensitizing zinc plate you are all right, only you make the mistake of whirling the plate over a gas stove as you would if it were an enamel solution you were using. Your trouble is that you get the solution too thin by whirling the plate, and the gas flame cooks the thin film of albumen. See answer to F. D. R., Philadelphia *Press*.

THE LARGEST PROCESS BLOCK.—"Express," Buffalo, New York, inquires as to where the largest process block has been made. *Answer.*—There have been several large half-tone blocks noticed in this column, one from Denver, another from Chicago, and the largest possibly from Buffalo. These were made from several negatives skillfully joined together. The largest plate, however, is 45½ by 50 inches, made in a single half-tone negative by Lackerbauer, of Paris. If any of our readers know of a half-tone larger than this one it should be recorded here.

BLEACHING BLUE PRINTS.—Amateur, Los Angeles, California, inquires about bleaching blue prints. He wants to draw on them with pen and ink or wash india ink on them and then reproduce them in half-tone or otherwise. *Answer.*—Alkalies, such as carbonate of soda or potash, saleratus, cyanide of potassium, or dilute aqua ammonia, will bleach ferro-prussiate pictures, commonly called "blue prints." Waterproof inks should be used; but if not, the alkali used for bleaching should be dissolved in alcohol, because an aqueous bleaching solution will cause the ink, not proof against water, to run. If the colloid used in copying contains only iodide salts, then it will be unnecessary to bleach the picture, for the blue will photograph as if it were white.

PHOTO-ENGRAVERS' NATIONAL CONVENTION.—The Photo-Engravers' National Convention will be held at Nashville, Tennessee, on October 6, 7 and 8. It is expected that a great benefit to the engraving business in general will result from this convention. The national committee contains the following strong list of names: F. A. Ringler, New York; Oscar E. Binner, Chicago; Lon Sanders, St. Louis; Samuel R. Mason, Cleveland; J. Arthur H. Hatt, Cincinnati; C. M. Davis, Los Angeles; Frank E. Manning, Philadelphia; W. M. Tenney, Boston; R. Cunningham, Kansas City; Edward Mason, Indianapolis; Charles C. Cargill, Grand Rapids; C. S. Bierce, Dayton. A comprehensive epitome of the proceedings will be recorded in next month's *INLAND PRINTER*.

THE FOUR-LINE SCREEN FOR HALF-TONE.—The exhibits of the Electric City Engraving Company, of Buffalo, New York, in recent numbers of *THE INLAND PRINTER*, are of timely interest from the fact that the half-tones are made with Max Levy's four-line screen. There will be differences of opinion as to whether this improved screen is an improvement, and each engraver should study it out for himself from the examples shown in these pages. In theory the four-line screen should possess at least two advantages: It cannot yield as mechanical a pattern as the cross-line screen, and it must give higher lights and a greater degree of gradation than its predecessor. Still, it is possible that there are drawbacks to its use that counterbalance these improvements. It will be interesting to hear from those who have tested both screens.

AMMONIA AND ETCHING INK.—F. D. R., Philadelphia *Press*, writes: "Will you kindly give me a formula for a good etching ink for newspaper work? One that will resist the action of ammonia." *Answer.*—But why use ammonia? It is

a sign that either the negatives are not intense enough, the plate is overprinted, there is too much ink rolled on the plate, or the plate was too warm when inked, and therefore it indicates want of skill on the part of the workman. A good workman will not use ammonia in developing the ink image on a metal plate, for the reason that the ammonia destroys the grease in the ink, turning it into soap, which is not an acid resist. If the negatives are the proper intensity and the lines clear, use any good quality lithographic transfer ink, rolled out very thin on an ink slab, without softening it with spirits of turpentine, oil of lavender, or any other solvent. Then roll up the zinc plate lightly, rolling for two minutes if necessary, until a thin coating of ink is laid on the plate, allowing the image to show through it. Now develop with a tuft of absorbent cotton in cold water, and you should have a perfectly developed print without the use of ammonia.

THE PROCESS YEAR BOOK.—The prize book of the year to the process worker is "Penrose's Annual," London, 1897. Its editor, Mr. William Gamble, in the preface makes the following acknowledgment: "That the primary object of the book is the exposition of British work, although many other European countries are represented by exhibits, which shows," he continues, "that there is no international jealousy nor prejudice in process work; indeed, we are all of one accord in the desire to bring the work of the Old World to the level of that of our enterprising kindred who fill so large a space in the New, and who have so conspicuously taken the lead in these two important industries, printing and process work." The writer offers congratulations to Mr. William Gamble on his successful presentation of the best collection of European process work that has thus far been collected between covers, and begs to assure him that if the average process work and printing in the best publications of the old countries but approached the standard set in this "Year Book," then would it no longer be necessary for him to acknowledge an American level still unreached by them. For the excellence of this third annual much credit should be awarded to the printers, Messrs. Percy Lund, Humphries & Co., Ltd., The Country Press, Bradford, England.

CYANIN IN THREE-COLOR WORK.—William Weissenberger, of St. Petersburg, an authority on three-color process work, gives the result of his experiments in the use of cyanin as a sensitizer for red in "The Process Year Book." Cyanin is so extremely sensitive to acids—even to the carbonic acid in the air—that it has been customary to use ammonia with it when sensitizing dry plates. Mr. Weissenberger suggests instead of the ammonia, which often causes fog, the following sensitizing solution:

Alcoholic solution of cyanin (1:1000).....	6 ccm.
Distilled water.....	.960 "
Alcoholic solution of codein (1:100).....	34 "
Or aniline (anilinum pur.).....	5 drops

The cyanin must be dissolved in absolute alcohol, one part of cyanin to 1,000 parts of alcohol. Also the codein, one part of the latter to 100 parts of absolute alcohol. Take a reliable dry plate (the writer has met with greatest success with the Cramer "Banner"), bathe for two minutes in the above sensitizer and then rinse the plate for one minute in a dish containing:

Distilled water.....	.966 ccm.
Absolute alcohol.....	34 "

Wipe the back with blotting paper and place in an absolutely dark drying cupboard until dry. The above contains the key to the successful working of the three-color process.

C. G. BUSH, CARICATURIST.—Caricaturists come high, but New York newspapers must have them, and \$12,000 a year, with a contract for some years, is the salary inducement which Mr. Pulitzer, of the *New York World*, gives Mr. Charles G. Bush, the caricaturist of the *New York Evening Telegram* and *Herald*, to secure his services to the *World*. If Mr. Bush's life is spared it will prove to be the best investment of that sum

of money that Mr. Pulitzer could have made, for Bush is one of the most prolific caricaturists that ever lived. He has been turning out a four-column cartoon daily on the *Telegram* for nearly six years, besides a cartoon or two each week for the *Herald*. And every cartoon a hit—that's the marvel. It had previously been frequently said that a daily cartoon was impossible, for the reason there would not be a suitable subject daily. But the fertile brain and clever pen of Bush has proved the contrary. Born in Massachusetts a half-century ago, Bush lost any narrowness, which his early New England environments might have given him, by travel abroad. Thin—in fact, one might say almost emaciated—physically, his mind is broad, without a particle of malice or bigotry. He never wounds those he portrays. Though he holds men up to ridicule, it is done without being vulgar or brutal in the treatment of them. An idea of his methods can best be had from a study of his work, some examples of which are promised for a future INLAND PRINTER, when a closer view of the man will give the reason of his success.

THE CHASSAGNE COLOR-PHOTOGRAPHY HUMBUG.—During the first six months of the present year the photographic journals made frequent reference to the discovery of photography in colors by Dausac and Chassagne of France. Then it was announced that a photographic stockhouse in New York had purchased the exclusive rights to the process for this country for a large sum, and that on July 1 of the present year the materials for working this great discovery would be given out to the thousands who were waiting in line to receive them. Many of the photographic journals and the leading newspapers published hysterical articles on the revolution this Chassagne process would work in picture making. Those who had invested money in plants for prosecuting the three-color process and other methods of color printing felt as though their business was done for. On page 316 of the June number of THE INLAND PRINTER was a column article beginning with this paragraph:

PHOTOGRAPHY IN NATURAL COLORS.—A serious setback is likely to be given legitimate color process work by this Chassagne method of alleged color photography that is being exploited so extensively by the press of this country. It would seem necessary to caution readers of this department against placing much faith in the claims made for it by the newspapers.

No other journal dared to print, at that time, even a suspicion that the Chassagne process would not accomplish what was claimed for it. Now, however, the September number of the publication of the very stockhouse that was exploiting it, prints on page 271 this admission: "The Dausac-Chassagne process is simply a method of harmoniously coloring photographs with which persons of some artistic skill can produce very passable results." That this was all there was in the method was predicted in this department last June.

THE LITHOGRAPHURE PROCESS.—Garratt & Walsh, Warwick Engraving Works, Ealing, London, W., write: "Can you inform us through 'Process Notes and Queries' column the usual method of making lithogravure headings advertised in your journal? We are making them by means of Day machine, but this hardly seems to us the most satisfactory method, and some very fine specimens shown in your journal are obviously made by other means. We have seen an explanation of wax engraving, ruling or cutting a wax coating on glass, then electrotyping. Can you tell us how the copper is got to deposit on glass?" *Answer.*—You are right in concluding that the beautiful exhibits of the lithogravure process shown by the advertiser in this journal are not made with the Day machine. The process is a secret, but here are two ways in which similar work can be done: The first method is to have the design engraved on stone, as is usual for lithographic headings, pull a transfer in a hard lithographic ink, transfer to zinc and etch in relief. The better method, however, is through the use of the cereographic or wax process, which is done by coating a plate of polished copper, not glass, with a thin film of white wax. This wax is dusted, while warm, with a white powder, such as whiting, which makes it easy to draw the

design on it in pencil. The letters can be stamped in the wax from type, as is done when the process is used for map engraving, but it is better to etch the lettering and design in with points. Tints, which are the chief charm of this work, are ruled in with a machine. The completed engraving forms a mold on which the electrotyper deposits copper direct, thus making a most beautiful printing plate.

CHALK PLATES.—Designer, Cincinnati, Ohio, asks: "Can you tell me through THE INLAND PRINTER how to make the plates for chalk block work used in newspaper offices? What is the coating or chalk made of, and how to mix it? Is it put on a steel plate? How thick should the coating be on the plate? What kind of needles do they use for drawing on the plate?" *Answer.*—"Designer" should get a few plates and needles from the manufacturers, whose address will be found among the advertisements in THE INLAND PRINTER. The instructions that come with the plates will give him all the information he wants. For the benefit of our readers in foreign countries where chalk plates cannot be had, the following will be of interest: Take $\frac{1}{2}$ ounce of a saturated solution of pure gum arabic and 1 ounce of precipitated chalk. Mix these by the addition of water until it makes a thick emulsion like pancake batter. Allow it to rest awhile so that the air bubbles may rise to the surface. Take a plate of saw steel, clean the surface with fine emery. Heat the steel plate until it turns blue, allow it to cool until a drop of water will not boil on it. Stir the batter gently and pour it on the hot steel plate to the depth of $\frac{1}{8}$ inch, then put it in an oven to bake. The surface of the coating will bake first and crack; this is no injury, for when the coating is baked dry this upper crust must be lifted off, and the surface of that which remains adhering to the steel plate scraped even. Scratch through this coating with a needle point. If the coating is too hard, add more chalk to the batter; if too soft, a little more gum arabic solution will make it firmer. To produce engravings by this chalk-plate method, the design is etched with a needle point through the chalk coating on the steel plate. This steel plate with the design in intaglio is placed in a stereotypers' casting box just as a papier-maché matrix is, and a type-high cast in type metal is made from it. The broad spaces between the lines are routed out and the block is ready to print from with type.

ON page 427 of THE INLAND PRINTER, for July, 1896, mention is made of the method of proving color plates devised by Mr. J. H. Siedenburgh, of Straeffler & Siedenburgh, photo-engravers, 465 Pearl street, New York. Mr. Siedenburgh now favors THE INLAND PRINTER with some samples of color work done by his firm—some in two printings and others in four. They are facsimiles of the originals and are done by a process which the firm owns. They are deserving of all praise from the most severe technical standpoint. Mr. Siedenburgh's method of proving is certainly successful as here shown.

THE PAGE AND MARGINS ACCORDING TO MORRIS—WHAT IS A PAGE?

Mr. William Morris adopts the useful canon in printing that the true page is what the open book displays—what is generally termed a double page. He considers them practically as two columns of type, necessarily separate owing to the construction of the book, but together as it lies open, forming a page of type, only divided by the narrow margin where the leaves are inserted in the back of the covers. We thus get the *recto* and the *verso* pages or columns, each with their distinctive proportions of margins, as they turn to the right or left from the center of the book—the narrowest margins being naturally inward and at the top, the broadest those outward and at the foot, which latter should be deepest of all. It may be called the *handle* of the book, and there is reason in the broad margin, though also gracious to the eye, since the hand may hold the book without covering any of the type.—From "*The Decorative Illustration of Books*," by Walter Crane.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

LEVELING ELECTROTYPES.—In a recently patented process for leveling electrotypes, the method consists in introducing the backing pan and its contents into an air-tight chamber and of forcing artificially cooled air into the chamber to a high pressure in order to cool and level the electrotype.

TYPE "GROWING."—K. L., Detroit, Michigan, asks: "What causes type to 'grow'? Is it some defect in the type or is it the fault of the stereotyper?" *Answer.*—The heat of the drying press causes expansion in some kinds of type metal. If the form is locked so tightly as to prevent expansion in a lateral direction it will expand in a vertical direction, or in other words "grow." Some kinds of type are more seriously affected than others.

LEVELING STEREOTYPE BEATING BRUSHES.—A. A., Lincoln, Nebraska, asks: "What is the best method for leveling stereotype beating brushes? I have a brush which has been in use about a year, and it is now so uneven that I find it impossible to do good work with it. Some of the bristles are so much longer than others that they tear holes in the matrix." *Answer.*—The method most commonly employed is to touch the brush lightly to a perfectly flat piece of nearly red-hot iron; then turn the brush end for end and touch it again, continuing the process until all the bristles are burned down to the same length. In England the brushes are usually returned to the manufacturers to be trimmed with shears, and this is undoubtedly the better method, for the reason that the burning process produces small knobs on the ends of the bristles, which naturally do not increase the efficiency of the brush.

A NATIONAL ASSOCIATION.—A subject of much interest to employing electrotypers is the proposed organization of a national association. Letters have been sent out by the president of the New York Association to all electrotypers in the country to ascertain how many will attend a convention with the above object in view. It is proposed to hold the convention at the Mammoth Cave Hotel on October 4. It is understood that a formal call for the meeting will be issued at once. Holding the convention at Mammoth Cave will give the electrotypers an opportunity to combine pleasure with business. By getting there on Monday, the 4th, there will be plenty of time to hold the necessary sessions to organize the association, visit the cave, and reach Nashville in time to attend the opening sessions of both the photo-engravers' convention and the Typothetæ. Special rates will materially reduce the expense of the trip, which will no doubt be pleasant and profitable.

DEFECTIVE STEREOTYPING.—"Puzzled," Wellington, New Zealand, writes: "I send you under separate cover a copy of the *Evening Post*, of July 8. Notice the scabby appearance of the title and cuts. Can you tell me the cause and how to remedy these defects? Is it the fault of the metal, the paste, the matrix or what? The oven process for drying the mats is the one used in this office." *Answer.*—Oven-dried molds are never so perfect as molds dried on the steam table, for the reason that by the latter process the mold is dried under pressure, in contact with the type, and is thereby prevented from shrinking or blistering. However, fairly good results may be obtained by the oven process when the pages to be stereotyped contain no illustrations, for, by observing proper precautions, the shrinkage may be minimized to a point where it will not materially affect type faces. As no information concerning the kind of paper, paste, metal or other details of manufacture is given by our correspondent, it is impossible to indicate certainly the cause of the defects, but they are probably due to insufficient

drying. If there is moisture left in the matrix, the hot metal will convert it into steam, which causes the face of the matrix to puff up in small spots, thus producing corresponding depressions or shrinks in the head letter or other flat surfaces. Molds dried separately from the type should be dried quickly and thoroughly to insure the best results. A detailed description of the oven process is given in the book on "Stereotyping."

MOLDING HALF-TONES.—G. C., New York City, writes: "I have been electrotyping a sixteen-page periodical, size of pages 9½ by 14½ inches. Some of the pages contain half-tone illustrations, and I find great difficulty in bringing them out. The pictures seem to be flat, or in other words, much of the detail is lost. Can you indicate the cause of trouble?" *Answer.*—Molding half-tones requires considerable skill and careful attention to every detail of the process. The molding composition must be of a certain temperature which cannot be described but must be learned by experience; the blackleading, washing and coating should be performed with the utmost care to avoid filling up the minute hatches of the engraving; and lastly, you should not attempt to mold half-tones in connection with type. Mold them separately, and after the plates are finished insert the engraving in the page. It is impossible to learn electrotype molding from written instructions. Skill comes only from long practice under the tutelage of an expert workman.

PLASTER PROCESS OF STEREOTYPING.—J. A. K., Broadlands, Illinois, inquires: "What is the composition of the stucco used for stereotyping, and what should be its consistency? How can it be prevented from adhering to the type and breaking off? If the ingredients for the stucco cannot be obtained in a small place, where can I get them in Chicago? Would like to have a brief and elementary treatise on the subject. If there is such an article in *THE INLAND PRINTER* please send a copy containing it and I will send the amount by return mail." *Answer.*—The composition used for the stucco or plaster process of stereotyping is plaster of paris. It is mixed about the consistency of cream. Adherence to the type is minimized by brushing the form thoroughly with olive oil, but more or less of the plaster will remain in the bowls of the type and must be picked out of the stereotype plate. The process calls for considerable skill both in molding and finishing. Moreover, it is slow and cumbersome, and practically obsolete. This method of stereotyping is described in detail in Wilson's "Stereotyping and Electrotyping," which may be obtained from The Inland Printer Company, price \$2.

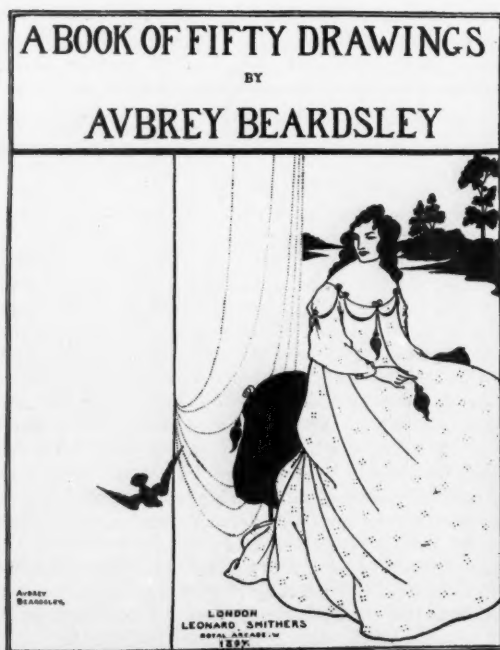
BRASS-FACING HALF-TONES.—To increase the wearing qualities of zinc half-tones, the *Process Photogram* suggests facing the half-tone with brass, and recommends the following bath formula: Zinc carbonate, 10 parts; copper carbonate, 10 parts; soda carbonate, 20 parts; soda bisulphite, 20 parts; potassium cyanide, 20 parts; arsenious acid, ½ part; water, 1,000 parts. To make up the solution proceed as follows: Take 12 parts sulphate of copper and 12 parts sulphate of zinc, and dissolve them in water, then add carbonate of soda, already dissolved, to the solution. This precipitates the copper and zinc in the form of carbonates, a greenish-colored powder. Allow the precipitate to settle and pour off the supernatant liquor. Wash the precipitate and then mix it with the carbonate and bisulphite of soda in 900 parts water. Next dissolve the cyanide and arsenic in the remaining 100 parts of water and pour this into the first solution. This bath should be used cold. Why brass is recommended for facing half-tones instead of steel or nickel does not appear; the latter metal particularly possesses all the advantages of brass, and the solution is more readily prepared and easier to manage. However, it is doubtful if any process for protecting half-tones by depositing metal upon them will ever become popular for the finer grade of work, because of the danger of impairing the delicacy of the original. When the half-tone is to be subjected to a long run, it is preferable to make a copy in nickel. By this method the original is preserved intact for future use.



BOOK-PLATE DESIGN, BY E. B. BIRD.
(Reproduced from a photogravure print.)



BOOK-PLATE DESIGN, BY E. B. BIRD.
(Reproduced from a steel plate print.)



AN AUBREY BEARDSLEY COVER.



GERMAN BOOK-COVER, BY I. R. WITZEL.

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

A NEW Parisian poster by C. Léandre, of whom mention has been made here as a trenchant caricaturist, is for *Les Chansons En Crinoline*.

FOR a troupe of farce and variety comedians, in a piece called "In Gay Coney Island," Mr. Scotson Clark has done some theatrical posters in various sizes.

INTERESTING illustrations by T. de Thulstrup distinguish one of the new Scribner publications in fiction, Miss Seawell's "History of the Lady Betty Stair."

A SPECIMEN of the Parisian theatrical poster is shown in the reduction from Lucien Mètivè's design for the Athénée Comique Theatre's new review, "Paris Sur Scène."

A SMALL sheet, by Archie Gunn, is advertising one of the season's new plays, "The Good Mr. Best." It is in Mr. Gunn's usual style, the relation of which to art is one of the cryptic things of this world.

SPECIMENS of English and German book-covers are shown here this month. One is by Aubrey Beardsley, the other by I. R. Witzel, the latter being for a volume called "The Fight For the Dollar: A Story of American Life," by Arthur Zapp. It is done in several colors.

INTERESTING should be the preliminary sketch in black and white of Mr. F. A. Nankivell's three-sheet music-hall poster for Marie Halton, the singer. In coloring and treatment this poster is the nearest approach to Cheret's manner that we have seen this side of the water.

Two book-plates by Mr. E. B. Bird, Boston's artist and illustrator, are of interest. One is for Mr. Charles H. Taylor, Jr., of the Boston *Globe*, the other for Mr. Frank Wood, who is in the printing and publishing business in that city, both gentlemen of a bookish turn. The half-tone reproductions of these, shown upon the opposite page, are the exact size of the book-plates, and quite faithful imitations of the originals.

TO THOSE knowing the French artist Mucha only for his posters it may be news to learn that he is also a most

striking painter of historical subjects, and that his illustrations for M. Seignobos' "Scenes and Episodes of German History" are accounted among the most remarkable of modern black-and-whites.

VERY effective illustrations by Frederic Remington make Mr. A. H. Lewis' tales in "Wolfville," published by F. A. Stokes & Co., of New York, of much interest to students of art. The subject-matter, stories of cowboy life in an Arizona camp, lends itself especially well to Mr. Remington's well-known skill of depicting horses, Indians and western matters generally.

A PLEASANTLY written sketch of Mr. Rob Wagner appeared in the August number of the *Concert-Goer*. Mr. Wagner's posters for the *Clack Book* and others, and his earlier drawings in *Wrinkles*, have always shown talent of no slight order. Mr. Wagner now lives in New York, and has charge of the artistic advertising of one of the great commercial trusts. Some interesting posters should result.

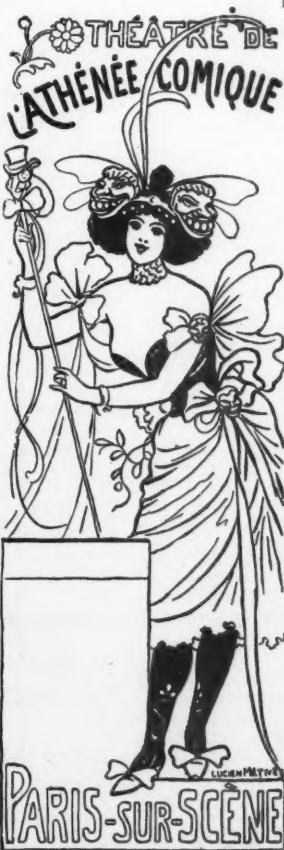
ONE of the most effective of French poster artists is Albert Guillaume. His designs have the charm of bold, silhouette-like draftsmanship, and he is, in fact, rather an artist in line than in lithographic design. His black-and-whites are notable features in French illustration. A portrait of him, done by Juatet, is here reduced from the *Courrier Français*, and a poster of his, done for the book "Etilles de Mer," is also shown to illustrate his manner in posters.

In the Hartford *Post*, Mr. Charles Dexter Allen, the well-known bibliophile, whose volume, "Ex Libris," lately delighted all Americans interested in book-plates, refers to this department of THE INLAND PRINTER as "always agreeable," and says that it "gives an amazing lot of information and a good collection of designs from the latest magazines, books and posters. The much-discussed cover for 'Dreams of Today' is reproduced, and there is a very Beardsleyesque portrait of John Sloan by himself, which it is unlikely Sloan would have been pleased with had anyone else made it!"

A GENTLEMAN lately remarked to me that he wondered why such illustrated papers as Paris has did not flourish in America. His words led me to note a curious fact in connection with some of our illustrated journals. *Harper's Weekly*, in a recent issue, had but three sketches proper; all the other illustrations were from photographs. *Leslie's* is long since full of nothing but photographic reproductions. The Sunday issues of the metropolitan dailies are doing their best to substitute photographic half-tones for drawings by staff artists. There is not a paper in America printing really individual, striking character sketches, or caricatures, such as Phil May, S. H. Sime, Max Beerbohm, W. Nicholson and "Spy" do in England, or Léandre or Viber in Paris.



SKETCH FOR A MUSIC HALL SHEET, BY NANKIVELL.



POSTER DESIGN, BY LUCIEN MÈTIVÈ.



A FRENCH BOOK-COVER, BY ALBERT GUILLAUME.



PORTRAIT OF ALBERT GUILLAUME, BY JUATET.

There are artists capable enough, but they simply have no field for such work. One hopes the reaction from this flood of photographic illustration will soon come, and with it proof that our public can appreciate good drawing.

In posters Mr. Orson Lowell has not hitherto been conspicuous. Indeed, I think the two he lately did for college articles printed in *Scribner's* were the first he essayed. A reduction of his Harvard sheet is shown here.

A NEW YORK artist received a circular from a dried-fruit firm, inviting him to join in a competition for a poster. Only one prize was to be given and the unsuccessful drawings were to become the property of the firm. He replied as follows: "Gentlemen,—I am offering a prize of 50 cents for the best specimen of dried fruit, and should be glad to have you take part in

Life at HARVARD



A SCRIBNER POSTER, BY ORSON LOWELL.

the competition. Twelve dozen boxes of each kind of fruit should be sent for examination, and all fruit that is not adjudged worthy of the prize will remain the property of the undersigned. It is also requested that the express charges on the fruit so forwarded be paid by the sender." This letter ended the correspondence.

An interesting black-and-white poster is that devised by Mr. William M. Stone to advertise the Hillyer Institute, Y. M. C. A., in his town of Hartford, Connecticut. It is marked as "after A. W.," presumably Willette. A poster that Mr. Stone once designed, somewhat similarly, after the Beggarstaffs, will be remembered by collectors. The new design is shown here in miniature.

Of great interest is the "Book of Fifty Drawings," by Aubrey Beardsley, comprising, in addition to several hitherto unpublished designs, a selection by Mr. Beardsley of his most important work. There is work from the *Yellow Book*, the *Savoy*, and the many fine works Mr. Beardsley has decorated, such as the "Morte d'Arthur." The frontispiece is a reproduction of the latest photograph of Mr. Beardsley. Notable, too, is the iconography of the artist's work compiled by Aymer Vallance. Now that the *Savoy* has ceased publication, this new volume will be especially interesting to those who have noted this always original artist's progress. The volume is published by Leonard Smithers, in a specially designed scarlet cover, a miniature black-and-white of which we here show.

WHAT the rapacity of some of the newsdealers of America has brought about as regards the posters used by our large publishing houses seems in France to have been effected by the venality of the bill stickers. The newsdealers on this side of the water, as soon as they discovered that collectors considered these artistic advertisements as having a value beyond that of making a public announcement, began to sell posters to collectors instead of displaying them as intended by the publishers. In Paris it is now no uncommon thing to see the following notice printed across a new design by some well-known poster artist: "This poster can neither be given away nor sold; anyone in whose hands it is found will be subject to prosecution." The necessity for the sign originated in the dishonesty of the bill stickers. Instead of pasting up the advertising posters when they were from designs of men like Cheret, or Pal, or Mucha, the stickers found it much more remunerative

to sell them to the collectors. As a result, the advertiser suffered, and something had to be done to protect him from the collector. The present system makes it far more difficult and expensive to get copies of the new designs, and a possible corner in French posters may be looked for in the future.

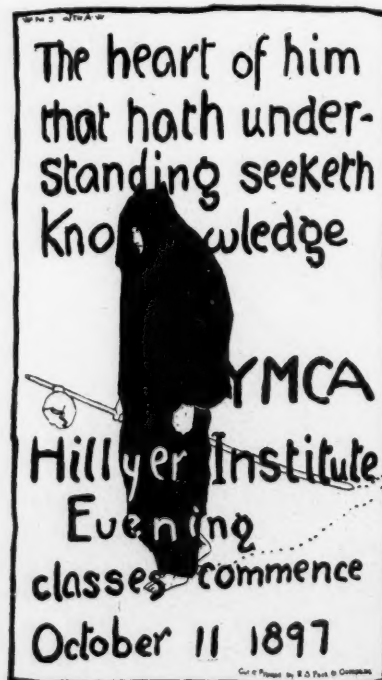
THE appearance and disappearance of pamphlet magazines and magazines of modern decoration have been so kaleidoscopic in the past year or so that one cannot consider surprise as a requisite temper for the consideration of whatever may happen. But one does find it timely to wonder what has become of *Bradley's His Book*. The few numbers issued were delightful specimens, in beautiful print and decorations, but I do not think one has seen an issue with an 1897 date on it. Mr. Bradley's industries, indeed, are not as prominently public as of yore. Outside of his covers for the *International Studio* I know of nothing coming from him with any regularity. I certainly hope nothing will occur to keep his Wayside Press, in Springfield, Massachusetts, from succeeding to the place and fame of the Kelmscott Press, which the death of William Morris stopped.

AN interview of interest to poster collectors was recounted by Mr. Charles Dexter Allen, in the *Hartford Post*, lately. It was the result of a visit to the home of Mr. William M. Stone, the well-known collector and amateur. Mr. Stone's posters, over a thousand, are all mounted on boards, and arranged by alphabet. Japanese carvings are also things Mr. Stone is enthusiastic about, to say nothing of everything embraced by the modern school of black-and-white art. He is himself an active designer of seals and book-plates, and occasionally, as collectors know, executes a poster. His taste in individual bindings for favorite books is commendable; Kipling's poems in blue denim, the *Lark* in linen crash shot with color, *Middle* in *New York* in flaming firecracker red buckram, the *Echo* and the *Lotus* in cretonne with blue tulips.

Mr. Stone and Mr. Allen are both worthy members of Les Chats Noirs, a quaint coterie of literature and good fellowship.

"It is hardly a dozen years ago since the reign of the poster began." This is the beginning of a brief article in a recent number of *La Plume*. Further declarations in this article are:

"... What an advance has been made in the art of the poster since those first essays of Jules Cheret, who began the movement, and who has had to renew his youth constantly in order to maintain his place as leader! ... Cheret has made lithography give him its utmost possibilities. ... Grasset, on the other hand, has found his field in the typographical poster, and is master there. ... The Cherets are flames of joyous humor and light ... his type of women is filmy, exciting, but never



AN AMERICAN POSTER, FROM THE FRENCH.

immodest. ... The Grassetts are marvels of noble, almost archaic elegance. ... Modern art owes much to Grasset who has given renewed honor to such decorative design as is based on exact observation of nature. ... I was in Mme. E. Reynaud's rooms the other day, turning over the splendid mass of posters she possesses, and loves ... an amateur of the most passionate sort, who has decided to turn dealer that she may the better satisfy her longings. ... 'Where,' she sighed, 'can

one now find Grasset's *Librairie Romantique* . . . and 'many others.' They are rare—rare beyond price. . . . The poster has done more to educate the people in art than all the picture exhibitions. . . . The passion for posters is only just beginning; amateurs grow more numerous day by day; I know private collections that are already beyond counting. . . . You will see what prices these designs we now get for next to nothing will fetch some day. You will see how one will fight over the designs of Willette, or Steinlen, or Meunier, or Pal, or Roedel . . . or the posters of Mucha, for *Amants*, *la Dame aux Camelias*, *Gismonda*—these are pure gold. . . .

THE farcical Muse still attunes itself to the subject of posters. It may amuse some of my readers to note the following from the London *Figaro*:

A POSTER TRAGEDY.

"A purple moment of bright blue bliss
Was mine, oh, green-haired maid,
When from your lips a yellow kiss
I sipped in the dark-red shade.
The ebru moon hung on a tree;
We sat by a vertical brook;
You were a-laughing in olive-pink glee,
And reading the edge of a book.
And I was singing a lavender song,
Speckled and mingled with blue;
But I stopped for a moment, perhaps not too long,
And kissed you; I took, perhaps, two.
By the red hills topped with golden snow,
By the trees tearing holes in the sky,
I swore the red world I would overthrow
For your love, or lie down and die.
But away from my vowing I was rudely snatched
And thrust far, far from you;
The color I wore with the landscape matched,
And that would, alas! never do.
And now among the blue lilies afloat,
On a sea of brown and red,
I sit on the edge of an olive-green boat
And hold my pea-green head."

And this quatrain from New York *Town Topics*:

AMBITION'S APOGEE.

"The kiss of Fame and art for art's sake were his goal
When Chromer, painter, with the world first went to cope;
But now he barely pays for bread and board and coal
By making lurid posters for Van Apple's soap."

AN exposition of some 300 or 400 posters has been held in Vienna lately, in the Künstlerhaus. A Munich collector loaned his specimens, but the show seems to have been poorly arranged, and hardly attracted the general public. Vienna, as a metropolis, has been notorious for the absolute hideousness of its mural posters, and this incursion of the artistic poster may lead the way to improvement. The Viennese—Veith, Leffer, and Hynais; the Parisians—Grasset and Cheret; the Hungarian—Mucha, were all represented. Much surprise was expressed at the strength of the Belgian school; Armand Rasenfosse, E. Berchmans, and A. Donnay, of Liège; Privat-Livemont, Crespin and Duyck, of Brussels, were highly praised. Louis Rhead, Bradley and the Beggarstoffs are unknown in Vienna. Although Germany was very slightly represented, Otto Fisher's poster for the 1896 Dresden exhibition was voted the finest design shown.

AN iconography of the works of Mucha is appearing in *La Plume*, with many appreciative comments. I translate some stray extracts from an article by Charles Saunier:

" . . . That incarnation of fortune, Mme. Sarah Bernhardt, was by no means blind in making of M. Mucha her Benjamin. . . . Yet, has

he not been compared to Cheret? Cheret who, as all know, is the one, the unique, master. . . . Others have been, and will be, but I do not think Cheret will ever be equaled. . . . Cheret is a child of Paris, . . . it is Paris he puts into his posters. . . . M. Mucha, an Oriental acclimated to Paris, is at bottom very slightly Parisian in his art. Where Cheret becomes feverishly joyous, quiveringly scintillant, Mucha is calm, almost monastic in his manner. . . . Take the most lively of his posters, that for the play "Amants." In admirable composition, his figures do not show the nervous, almost diseased life of the theater; instead they have a grave, a cold air A fortunate point, after all, for art and for M. Mucha, who proves, in this poster, that to be attractive a poster does not need eccentric gestures or anarchistic colorings such as have been used by Cheret's imitators"

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

Following is a conspectus of the patents granted during the month of August, relating to the art of printing:

The machine of Fig. 1 is the invention of Isaac Risley, of New York City, assignor, by mesne assignment, to Joseph H. Borton, trustee, of Atlantic City, New Jersey, and is for justifying typographic impressions, and is intended to record, or register, the number of word spaces and of units in a line of printed matter, during composition, and to add to or subtract from the word spaces of the line prior to final representation; and further, to compose and represent, upon suitable paper, simultaneously with making a readable impression, so that proof corrections may be made prior to final representation.

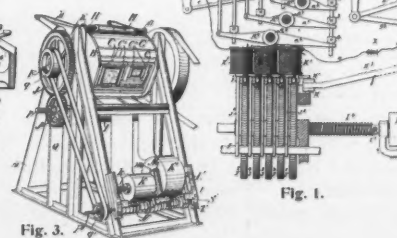
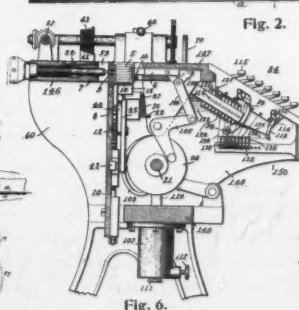
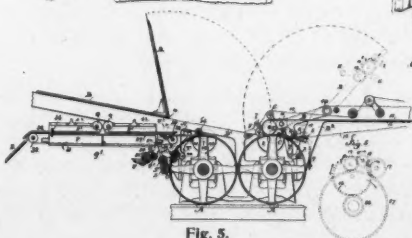
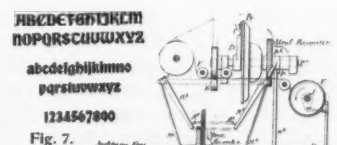
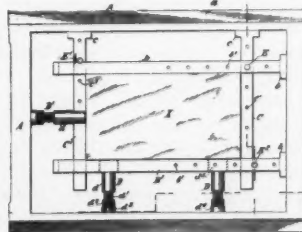
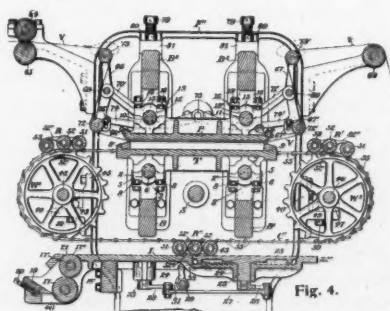
The furniture of Fig. 2, invented by George E. Lincoln, of Brooklyn, New York, assignor to Cuthbert J. Orchard and J. Clyde Oswald, of Brooklyn, New York, avoids the use of quads and furniture usually employed, which soon work loose; and saves time and annoyance in making ready.

The platform printing press of Fig. 3 is the invention of Harry S. Merrill, of Los Angeles, California, its special object being to provide a press having no cam-shaped gears and no elliptical impression roller; and to assure the positive action of the type-carrying cylinder or impression cylinder, so that when under high speed there will be an absence of friction, and wear and strain upon the press.

The printing machine of Fig. 4 is the invention of Walter E. Crane, of Hartford, Connecticut. It relates to printing machines for making successive impressions upon a continuous web, the impressions being made while the web is passing, by continuous movement, through the machine, and without interrupting the continuous movement. The result is a high capacity combined with a high quality and low relative cost.

The machine of Fig. 5 is the invention of Walter Scott, of Plainfield, New Jersey. In this machine the feeding mechanism will operate upon either a continuous web, or sheets fed by hand from a table. A single sheet, or continuous web, may be printed upon one or both sides; or two webs may be cut into sheets, passed in together, and printed upon first one side and then upon the other, so that there will be two products, each printed upon one side only. The web-feeding mechanism may be turned out of the way, when feeding by hand, and to give access to the impression cylinder, etc.

The machine of Fig. 6 is the invention of Thomas T. Heath, of Loveland, Ohio, and shows a typographic machine designed for the production of matrices of matter, but is also adapted for surface printing in simple or in manifold. The improvements relate to machines of that class in which the group of type is moved to bring the given type to the impression line where it can be acted upon by a plunger, the pad in or on which the impression takes place advancing the proper degree after each impression, the various motions being derived from a rotary shaft which is normally at rest, but makes one turn and gives one impulse to the machine upon the depression of



a selected finger-key which adjusts measuring devices for the degree of the motions, and then causes the main shaft to start on its single rotation, there being a finger-key for each type, and additional finger-key for spacing purposes, etc.

The font of type of Fig. 7 is covered by design patent granted to Herman Ihlenburg, of Philadelphia, Pennsylvania, who has assigned to the American Type Founders' Company, of Newark, New Jersey.

Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, who have assigned to the Alden Type Machine Company, of New York City, have obtained a patent for a font of type, wherein certain letters are grouped into combinations forming syllables or word endings, etc., and these sets of type are provided with various combinations of "feeler-niches" for effecting their selection in the distributing apparatus, so that certain types will be selected automatically.

Charles E. Fralick and Ormond C. Fodrea, of Grand Island, Nebraska, have produced a mechanism for operating a job printing press, whereby it may be worked in a sitting posture, the speed increased or decreased at will, and said speed increased without altering the amount of driving power. Said Fralick has assigned to Pennington P. Fodrea, of Grand Island, Nebraska.

Ezra Campbell, of Dayton, Washington, has improved the grippers for job printing presses by simplifying the mechanism for adjusting the spring gripping fingers, whereby adjustments may be easily and quickly made for accommodating different widths of paper.

Robert J. Bentley and George H. Schiek, of Joliet, Illinois, have improved upon devices for automatically printing upon roll-paper commonly used by merchants for wrapping purposes. The construction is such that the paper is evenly and properly printed from the largest to the smallest diameter of the roll.

Samuel G. Goss, of Chicago, Illinois, who has assigned to the Goss Printing Press Company, of Chicago, Illinois, has provided an improved delivery apparatus for web-perfecting presses, wherein the web is folded transversely and severed into sheets before delivery.

Francis Meisel, of Boston, Massachusetts, and Herbert L. Chapin, of Chelsea, Massachusetts, have made several improvements in flat-bed cylinder printing machines, relating to the cylinder grippers, delivering grippers, and the means for operating them. They have assigned to the Kidder Press Manufacturing Company, of Boston, Massachusetts.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Office, 212 Monroe street, Chicago, marked "BYXBEE."

AMONG the many nicely printed weeklies before us this month, the Exeter (N. H.) *News-Letter* is clearly in the first rank.

THE Lakeville (Conn.) *Journal* is the name of a new eight-column, four-page weekly. Colonel Card is publisher, and Irving J. Keyes, editor.

THE Rome (Ga.) *Georgian*, occasionally blossoms forth on paper of all the bright colors of the rainbow. There is nothing neater for a newspaper than black and white.

ONE of the most clearly printed papers placed on our table is the Greenville (Texas) *Messenger*. Its appearance would be enhanced if a few of the article headings were given more prominence.

THE *Evening Telegraph*, of Colorado Springs, Colorado, contributes to the flower carnival of its city a twenty-page edition, with a bright cover designed by Louis J. Southers. The issue is well filled with advertising.

THE Janesville (Wis.) *Republican* appears in a new dress and enlarged form, printed on a new two-revolution Campbell press. The plant has been removed into more commodious quarters, and still further improvements are promised in the near future.

THE Suffolk County *News*, of Sayville, New York, issues a special bicycle edition, announcing the first grand race meet of the Sayville Athletic Association. Jensen is used to good advantage. Mr. Francis Hoag, Jr., the publisher, is also president of the association.

THE Baldwin (Kansas) *Bee* celebrates its entrance upon Volume II by issuing a twelve-page anniversary number, neatly printed and containing an interesting description of Baldwin and its industries. The publishers of the *Bee* (we are unable to give their names, as they do not appear in their "trade

issue") have adopted a most convenient form for a newspaper—a four-column page. If better paper had been used there would have been little to criticise.

THE Graham County *Bulletin*, of Solomonville, Arizona, issues an industrial edition of unusual merit. The composition of the ads. shows original ideas, although there is a tendency toward too much ornamentation. More care should have been taken with the presswork.

FIRE destroyed the plant of the *Long Island Sound*, published at Whitestone, New York, on August 14. The *Island* says, "The life of Congressman William Sulzer . . . was lost, together with all the other contents of the building." It was simply his life in type.

AN attractive special edition is issued by the Jeffersonville (Ind.) *Journal*. Twenty six-column pages are filled with interesting matter descriptive of Jeffersonville's industries, commerce and manufactures, illustrated with nearly two hundred well-printed cuts, and inclosed in an appropriate cover. De Vinne is used, with one exception, exclusively for headlines. The exception is where an unfortunate digression has been made to a few lines of gothic in a double-column head on the first page.

THE eighteenth annual meeting of the Louisiana Press Association will be held in New Orleans, October 5 and 6. On the three days following will occur the third annual convention of the Western Editorial Federation. The session of the Federation promises to be one of the most successful yet held. A joint excursion of the two associations to the Nashville Exposition has been arranged, leaving New Orleans October 9, and occupying about five days. Several short side trips are contemplated, one of these being a visit to the Mammoth Cave.

"SIMPLICITY IN ADVERTISING RATES" is the heading of a card circulated by the Charles City (Iowa) *Citizen*, announcing that advertising will be published at the rate of "10 cents one inch—10 cents each inch—one insertion—each insertion." The idea has been tried before, but we have yet to learn of its being the means of achieving any great financial success. If an average rate of 10 cents could be secured the result might be profitable, but the *Citizen* is compelled to add, "If you want to make a long-time contract, ask Sloane or Penniman what he will do for you," which is evidence of a contemplated reduction with the inevitable result of lowering the average. We should be pleased to hear from Messrs. Sloane & Penniman as to the outcome of their experiment.

THAT admirable newspaper correspondent Mr. W. E. Curtis is in Europe sending letters descriptive of life and manners of the Old World to the Chicago *Record*. On Mr. Curtis' arrival the other day at Frankfort, Germany, Consul Frank H. Mason, stationed at that place, was moved to bardic expression, with the following result:

"Hang out the starry flag!
William has come;
Toot up the dudelsack,
Pound the big drum.
Over the waters green,
Toting his 'schreibmaschine.'
Warwick of dynasties,
Curtis has come.
"William is here again,
Eleroy dear,
Rooting for manuscript,
Thirsty for beer.
Welcome, blithe questioner,
Out of the west!
Leave him his typewriter,
He'll do the rest."

Two issues of the Sioux Falls (S. D.) *Press* have been received with a request for our opinion of make-up, appearance, and ad. composition. They are excellent specimens of a wide-awake, up-to-date daily, and only in a few minor details is there any room for criticism. The heads are well balanced and evenly spaced, and care has been taken in the placing of

both heads and ads. so as to appear to the best advantage. The sixth and seventh pages are the weakest in appearance. Quads and slugs have been allowed to work up and some of the border rules show but faintly. The Want Ads. department on the seventh page would be greatly improved if made more distinctive by running the border used for the panel around it. The remainder of the broken width of column could be utilized for the wording in the panel. Have some advertising matter pertaining to the department in readiness, that can be adjusted to fill the foots of columns. In the middle of the first page a parallel rule should have been used after the line "Continued to page four"—it has the appearance of belonging to the article below—and these lines should all read alike. The ad. composition of Mr. Willis M. Pritchard is all excellent, and shows much original thought. The display is well brought out, and many of the ads. demonstrate the pleasing effects to be obtained from the use of the De Vinne series unassisted. Four of these are worthy of special mention—The Bee Hive, Charles Fautle, Jr., Dr. A. H. Keller, and The Burlington. The ad. of William Van Eps is probably the weakest through being overcrowded. It could have been improved by throwing the display to the right and the body to the left. The words "Christian Endeavor" should have been brought out, as the advertiser evidently wished to reach the delegates.

FOREIGN NOTES.

MESSRS. HOE & CO., of London, have conceded the eight-hour day to all of their working people in that city, without reduction of wages.

MR. FRANK A. MUNSEY has established a London edition of his magazine. Sixty pages of it will be devoted entirely to English matter.

THE Meisenbach Company, who were the inventors of the first half-tone screens, are now, it is said, experimenting on half-tone work for poster illustration, made from coarse screens.

THE Austrian government has established in Vienna an academy for the printing, publishing and bookselling industries. This is to provide an opportunity of bringing together the technical students and the practical workmen in these industries.

THE sum of \$10,000 was paid for the use of the windows of the London *Morning Post* building for viewing the procession of the Queen's Jubilee. According to the *Printing World* this sum has been generously handed over by the proprietor of the paper, Lord Glenesk, to the Newspaper Press Fund.

A NEW machine has been invented by Mr. Oloff, a Russian master machinist, by which the imperial notes and currency are printed in different colors at the same time. The invention is said to be kept a great secret, and no one is admitted to the printing plant except the employees. The new 5-ruble notes were printed by this process.

SOME of our contemporaries abroad appreciate the matter published in THE INLAND PRINTER, and reprint freely for the benefit of their subscribers. The London *Printing World* for May contains Mr. Emerson's article on "Drawing for Printers," Mr. Soden's on "Display Composition," and Mr. French's on "Typographic Taste in Daily Papers."

AT the industrial and trade exhibition held at Leipsic, the representation in the paper, printing and bookbinding trades is said to be excellent. In machinery Karl Krause, the famous machine maker of Leipsic, displays no less than sixty-nine machines of different styles of appliances for the use of printers and binders. The bulk of the exhibitors are from the towns in Southern Germany.

SINCE the fifteenth century the city of Leipsic, Germany, has been the most prominent center of printing and publishing in all Europe. It is no wonder, then, that the industries grouped about the printed book have assumed enormous proportion, overshadowing all other activities of the city. The *Graphische*

Post states that 36,815 of Leipsic's citizens are engaged in these industries, or nine per cent of the entire population.

By decree of the Minister of Education in Austria, several prominent printers have been appointed instructors for composition and presswork in the section of Publishing and Illustration of the Imperial Institute of Photography and Illustration.

THE *Printing World*, of London, reprints an interview with Mr. R. Ward Carroll, American manager of Marcus Ward & Co., giving his observations on the European stationery trade. He finds that the so-called Parisian novelties are all manufactured in Berlin, and adds that "the Parisians, if the truth were known, cannot begin to approach the English and the Americans in the manufacture of either novelties or papeteries."

AN announcement is received from St. Petersburg, Russia, that an international exhibition of posters will be held in that city during November. It will be under the patronage of Her Imperial Highness, the Princess Eugenie, of Oldenburg, who is a cousin of the Emperor of Russia. Mr. James G. Mosson, Iwanowskaja, No. 15, St. Petersburg, offers to THE INLAND PRINTER to act as representative for American poster artists or owners who desire to participate in this exhibition.

MR. HARRY FURNISS, the eminent English cartoonist who has recently been visiting the United States, made some comparisons in an interview, on his return home, that will interest press printers. Asked if the Americans were any better off in their reproducing appliances than we are, he replied, "A long way ahead. America recognized that daily illustrated papers were to be a part of the national life of the future, and they got their machinery ready. We are a long way behind; but I feel sure that in, say, ten years, every daily paper will have its illustrations, and in about fifteen years weekly papers will be a thing of the past. The daily paper rules in America, and it will rule in England. I was interviewed tremendously in America, and in one case I bought a paper at three in the afternoon containing the interview and drawings I had given at noon. Quick work, that! The keynote of America is competition; for instance, when I had arranged to join the New York *Herald* I received a cablegram from another journal, 'We double the offer.' They did not in the least know what my terms were; but it was competition, and they were ready to fight."

MUNICH, Germany, will hold an exposition of engines, motors, machinery and tools next summer between June 11 and October 10. It will be under the patronage of the Regent of Bavaria, and is supported by the Bavarian government as well as by the municipality of Munich, so that every effort will be made to make it a complete success. There are five groups of exhibits: engines and motors of all kinds; machine tools; auxiliary machines such as pumps, fans, presses, cranes, etc.; manufacturing, and machinery in operation; and special technical literature. Munich is preëminently the city for an exposition. It is in the center of industrial Europe. It is a railroad center and is on the great highway of visitors to the Alpine regions only ninety miles distant. With a population of 350,000, it is increased by 100,000 sightseers who each year sojourn for a time within its gates. This is the second exposition of machinery held in this city, a previous one occurring some ten years ago, so that Munich is not a new hand at the business. Exhibitors may, therefore, expect unusual facilities and an exceptional opportunity for displaying their machinery in a country where "American" means anything new and original. In order to reduce expense an American collective exhibit has been arranged for, and is in charge of Messrs. Alfred Weller and C. E. Freeman, at the Armour Institute of Technology, Chicago, who will furnish all detailed information desired.

HOWELL COBB to Aleck Stephens: "Just pin back your ears and I'll swallow you whole."

Aleck Stephens to Howell Cobb: "If you do you'll have more brains somewhere else than in your head."



LOVE AND INNOCENCE.

Specimen of half-tone engraving.
Retouched by hand, by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

SPECIMENS

*** OF THE ***

MacFarland Series

PRODUCED BY THE

INLAND TYPE FOUNDRY

St. Louis, Mo.,
U. S. A.

Is cast in
Nineteen
Sizes, on
Standard
Line and
Unit Set

PATENT PENDING



THE MacFarland Series, shown on the following pages, is by far the largest produced by any type foundry in the world. The average series seldom consists of more than eight or ten sizes, and none heretofore cut has had over fifteen. The MacFarland Series comprises nineteen sizes, from 6 to 72-Point inclusive, and is thus not only the largest but the best

graded. While the character and beauty of the old models have been carefully

copied, none of the crudities have been retained; so the face, while full of character, has none of the bizarre features which render many of the series recently produced unfit for the higher grades of work, and it can be used on printing of every class and on stock of any kind with good effect. Being cast on Standard Line and Unit Set it possesses all the labor-saving features common to our type. The figures, being point set, will justify with our spaces, adapting them to tabular work, and while old style in design it will be noted that they are of uniform size, a feature which every printer will appreciate.

We can furnish Spanish, French and German accents for all sizes. This page is set in the 18-Point size; price per font, \$3.20. All sizes up to, and inclusive of, 30-Point are also put up in twenty-five pound fonts, the larger sizes being put up in fifty pound fonts, and in such form they are supplied at our poster-font prices

PER-
FECT
LINING
IS
SECURED
BY
OUR
SYSTEM

48-Point, per font, \$7.25

TYPE WHICH IS NOT STANDARD LINE IS DEAR AT ANY PRICE

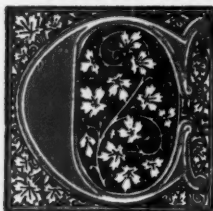


PERHAPS the most important of our improvements is Standard Line. All faces on each body, Romans, Italics, Gothics, Antiques, Texts, Germans, and all other job faces, line with one another at the bottom. This enables a compositor to emphasize words by using some heavy job face in the body of an article. With ordinary type this would be either impracticable or it would be necessary to line the type by justifying with cardboard, consuming a great amount of time, precluding the possibility of setting matter solid, and producing only an indifferent effect. It often happens that the larger offices having a number of Romans have no Italics for some of them. As the Romans always differ in line, this requires a purchase of additional material. With our type this is unnecessary, as all of our Italics will line correctly with all of our Romans as well as with the job faces. The line is placed in such a position that the different sizes of type faces will line with one another, if regular leads, slugs or quad lines are used to justify the difference between the bodies. The Standard Title Line and Standard Script Line meet every contingency that the regular Standard Line does not meet. Our system of lining and our many other improvements are fully explained in our specimen book, a copy of which will be sent on application


The body of this page is set in 14-Point MacFarland. Price per font, \$3.00. This side note is set in 8-Point MacFarland. Price per font, \$2.25. These sizes are also sold in fonts of 25 pounds and upward, at poster-font prices. The ornament surrounding this page is copied from the design of Radtolt, published in one of his works in 1482. The initial is by the same master. Price of the former, mortised, \$3.50; of the latter (one color), \$1.00. Both can also be furnished in outline. *Italic can also be furnished for the 8-Point size.* Price per font, \$2.25.

ITF

YOUR OFFICE
WILL NOT
BE COMPLETE
WITHOUT
THE
MACFARLAND
SERIES.



COMPETITION which exists to such a great extent in every branch of printing industry has produced the unfortunate result that the printer in purchasing material too often looks only at the first cost when placing his order. Unfortunate, because there is as great a difference in the various qualities of type as in the various grades of paper, ink or printing itself, and low-priced type is often by far the dearest in the end. While in the last decade great improvements have been made in the durability and accuracy of type, many of the foundries limit their competition to price alone, the result being an inferior article which is dear at any price. A few dollars saved by purchasing type which is not of the very best often involves a loss of many hundred times the amount. A large number of printers will testify that in accuracy, finish and improved wearing qualities alone, our products so far surpass all others as to justify a large increase in price, if we were disposed to make it. With the single exception of point bodies, until the Inland Type Foundry entered the field, little attention was given to the production of type which would economize the time of the compositor. The introduction of our new system of Standard Line Type, with its many labor-saving features, is of vast importance to all printers, because by its use superior work, at a great saving of time and labor, is accomplished, as well as the saving of a large amount of material, and consequently first cost. In all offices, large and small, the amount invested in type is little when compared with the yearly expenditure for wages in the composing room. It therefore follows that type which accomplishes the saving of, say only 10 per cent in labor, will cost the proprietor nothing, as it will pay for itself in a year, and thereafter yield a large profit on the investment. The printers who have adopted our system will testify that the saving in composition is large; in some cases being fully 50 per cent. Not a single objection can be urged against the system. Being cast on point bodies, our type will work to advantage with that of other foundries. It is unnecessary for an office to be entirely equipped with our material to derive benefit from Standard Line Type. However, the larger the amount of our type, the greater the saving. *We are convinced that every practical printer who once gives it a trial will find that it will pay him to replace his old type with Standard Line, as the saving of labor in his composition will pay for it in a very short time.* This page is set in 10-Point MacFarland; price per font, \$2.50. It is also furnished in fonts of twenty-five pounds or over at poster-font prices. Price of the Italic, per font, \$2.50.



9-Point, per font, \$	2.40
42-Point, per font,	6.00
72-Point, per font,	14.00
16-Point, per font,	3.20

OUR TYPE IS KEPT IN STOCK BY

GOLDING & CO., Boston, New York, Phila., and Chicago

DAMON-PEETS CO., New York

WM. E. LOY, San Francisco

GWATKIN & SON, Toronto

GETHER & DREBERT, Milwaukee

PRESTON FIDDIS CO., Baltimore

NEW SERIES MacFarland STYLISH Letter

Our type is always sold at a uniform discount of thirty and five per cent. Other type at a greater discount is expensive in comparison.

MACFARLAND
SERIES



IN the course of a few weeks we shall have ready a number of handsome specimens of printing. Each sheet will be seven by nine inches, and will be enclosed in a neat portfolio. As the sheets are unfolded and separate they can be readily examined and compared. While some of the samples represent beautiful combinations of many impressions, many are examples of good every-day work which will be useful in giving you ideas regarding composition, and selection of inks and stock. As far as possible different samples of stock have been utilized and each sheet is printed by a different concern, the best master printers in the country contributing examples of their work. We have fixed on the nominal price of twenty-five cents to partially cover the cost, but to customers already on our books a copy will be sent free of charge. The edition will be limited, so if you want one send for it at once. Sample page will be sent by mail, prepaid, without any charge whatever.

TWELVE POINT MAC FARLAND

Per Font,
\$2.80



SIX POINT MAC FARLAND

Per Font,
\$2.00

AN IMPORTANT IMPROVEMENT in our system of casting in width. Heretofore all type has in this respect been made totally without rule or method, not only making justification slow and laborious, but adding to the printer's annoyance by giving him sorts which do not agree with the original fonts. All our type is cast in width to agree with hardened steel standards, and is as accurate in this dimension as in body. Sorts must correspond with the rest of the font. Our unit of width is $\frac{1}{2}$ -Point, but most of our faces are fitted to multiples of $\frac{1}{4}$ -Point, and quite a number to multiples of $\frac{1}{2}$ -Point and 1-Point. This reduces the number of widths of characters, makes justification and correction easier and in every way facilitates work. All our points and figures are cast on multiples of $\frac{1}{2}$ -Point, and no special justifiers are required for tabular work, as the regular spaces can be used. Suppose, for instance, a customer wants to have inserted in the body of a price list a line of display type, you do not have to explain to him the difficulties in the way of justification, etc., incident to the old systems; with our type you can easily meet his wishes. We have paid particular attention to our figures. As has before been mentioned, both in job faces and Romans, these all justify to multiples of one point, except on set figures in 5, 5 $\frac{1}{2}$, 7, 9 and 11-Point bodies, and when other than en set, need no special justifiers, as the regular spaces can be used with them in tabular work. Except in some faces where the figure 1 is made narrower, all figures are uniform in width. Even in these few cases this character is of such thickness that the addition of a thin or other space on each side will make it justify with the other figures. Throughout the Old Styles the figures above and below the line have been abandoned, and while the Old Style design has been retained, these characters are made uniform in size and line, adapting them to all kinds of work and making them more legible and beautiful. All small cap sorts likely to be confused with similar lower case letters have an extra nick, and all Old Style body letters have one more nick than the corresponding size of Modern Roman. The f's and j's in all cases, except Italics and Scripts, are made non-fering, not only relieving the printer of the useless expense of the f combinations, but exempting him from danger of type breaking, and insuring better electrotypes. Except in a very few larger sizes, none of the descending letters in the lower case overhang the body. On account of our improved methods of making and fitting matrices, and superior casting machines, we are able to guarantee the perfection of our type in respect to its height, a point which every pressman will appreciate when he notes the saving in make-ready resulting from the use of our products. Our metal is a new alloy. We guarantee our type to wear longer, print better and to give finer results in electrotyping and stereotyping than any other. In finish and accuracy it is unapproachable. Our equipment is the very best possible. We have endeavored to profit by our former experience, and have established a plant of the latest and most improved machinery, which is mostly of our own design and manufacture. Because we make type—and the very best type—you must not think our business is confined to this specialty. We carry in stock a complete line of job presses, papercutters, cases, stands and other wood goods, leads, slugs, brass rules, galleys, and everything else required except paper.



Western Engravers Supply Co.

INLAND TYPE FOUNDRY,
PROPRIETORS,
217-219 PINE STREET, ST. LOUIS, MO.,
U. S. A.


MACHINERY and Supplies

FOR **ELECTROTYPERS,**
STEREOTYPERS AND
PHOTO-ENGRAVERS

OURS is the only concern in the country which manufactures a complete line of machinery, apparatus and supplies for these lines of business. Circulars and quotations on application. Complete illustrated catalog sent on receipt of twenty-five cents, and this amount will be allowed on first order or return of catalog in good condition.

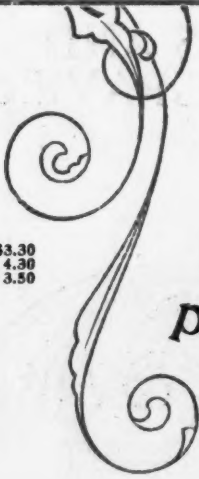
On this page are shown the 36-Point, 60-Point, 20-Point—caps, 11-Point and 7-Point of the MacFarland Series. Prices of fonts: 36-Point, \$5.00; 60-Point, \$10.00. Lower case of the 20-Point is shown and price of fonts given on next page. The 11-Point and 7-Point are sold only in fonts of 25 pounds and over, at poster-font prices.





On this page are shown specimens of the twenty, twenty-four and thirty-point sizes of the MacFarland series. Send for prices of electrotype ornaments shown in this pamphlet

INLAND SPECIMEN BOOK
Send for our complete Specimen Book, recently issued, from which you can easily select a large outfit of type entirely on Standard Line



20-Point, \$3.30
30-Point, 4.30
24-Point, 3.50

The Paper used on this inset is Sterling Deckle Edge, furnished by the Worthy Paper Company, Mittineague, Mass.

Laclede Series

48 POINT

4 A 7 a \$8 00

24 POINT

5 A 14 a \$4 00

**Beautiful Finish
Design and Make**

**The Hercules
Gas and Gasoline
Engine
Best Made**

72 POINT

3 A 5 a \$12 00

Latest Italic Out

12 POINT

7 A 24 a \$3 00

10 POINT

9 A 30 a \$2 75

*The little toy dog is covered with dust
But sturdy and staunch he stands
And the little toy soldier is red with rust
And his musket moulds in his hands*

*Saint Louis, Missouri, Eighteenth of September
Eighteen-ninety-nine*

*For Value received, I hereby subscribe for one share of stock in the
Klondike Sanitarium for Sold Incurables, subject to all the rules and
regulations
Dusty Rhodes His X Mark*

60 POINT

3 A 6 a \$10 00

**We Keep Abreast
Of the Times**

18 POINT

5 A 18 a \$3 25

36 POINT

4 A 9 a \$6 25

**Least Expensive Engine
Occupies Less Room
Comparatively Noiseless
in Operation**

**Nothing So Popular
Before the Trade**

Made and For Sale Exclusively by

American Type Founders' Company

Send to Nearest Branch—Branches in Eighteen Cities

The McCullagh Series

72 POINT

3 A 5 a \$9 50

Mountains Searched HUNTING DIAMONDS

18 POINT

10 A 14 a \$3 25

Golden Opportunity to Become Enormously Wealthy
HARDSHIPS DISCOUNTED BY ACQUIRING TREASURES

1 2 3 4 5 6 7 8 9 0

30 POINT

7 A 10 a \$4 25

Destructive Avalanche Retards Fortune Hunters
BLUSTERING WEATHER DISCOURAGED EXPLORER

24 POINT

8 A 12 a \$4 00

Excited Speculators Organize Expedition
PROMOTERS ADVERTISING INDUCEMENTS

42 POINT

5 A 8 a \$6 00

Fortunate Prospectors Returning ADVANTAGEOUS CIRCUMSTANCES

Made by the American Type Founders Company

The McCullagh Series

48 POINT

4A 7a 88 50

Veterans Described Systems EXPERIENCED MINERALOGIST

12 POINT

16A 20a 83 00

DREAMS OF A FUTURE EXEMPT FROM TRIBULATIONS

Young Emigrants from all Parts of
the World Longing to Begin Their
Search for Gold in the Northwest

Dangerous Journey over Mountain
Covered with Snow and Ice Before
they Arrive at the Land of Promise

1 2 3 4 5 6 7 8 9 0

36 POINT

8A 9a 85 50

Materials for Comfortable Encampment REVOLVERS GRATUITOUSLY FORWARDED

10 POINT

20A 26a 82 75

HOMEWARD BOUND WITH LOADS OF EXPERIENCE BUT NO WEALTH

Unfortunate Miners Who Became Broken in
Health, from Exposure in the Winter, were
Compelled to Retire from the Field of Labor

Reluctant to Vacate a Country that is Full
of Wealth, and to Return Home with Nothing
But Poor Looks to Show for their Exertions

1 2 3 4 5 6 7 8 9 0

60 POINT

3A 5a 88 50

Enthusiastic Mechanics IMPROVED CONDITIONS

Leaders and Originators of the Type Fashions

Harvard Old-Style Italic

30 POINT
6 A 12 a \$4.25

American Type Founders Company

World's Leader in Type Fashions

12 POINT
18 A 30 a \$3.00

HE sees the cattle in the fields,
The homestead farther back;
And memory wanders softly then
Along a hallowed track.

14 POINT
16 A 26 a \$3.00

«*GOLDEN* sun of evening
Why so fair dost gleam?
Never without rapture
Do I see thy beam.»

24 POINT
7 A 15 a \$3.50

Manufacturer of Type and Printing Office Furnisher

Branches in all Large Cities in the Country

10 POINT
20 A 34 a \$2.75

«*MARCH*, march the heavy tramp,
Tentless field, the broken camp,
Friends meet friends in death's array,
Cannon peal, the sword shall slay,
Man, and steed, and riders, all,
Fame like theirs shall never fall.»

9 POINT
20 A 34 a \$2.50

«*THY* work is o'er at last, proud gun!
Thy last red battle has been won,
And, rusting 'mong the flowers you lie,
The home of birds and vines;
Yet you that made the bravest die,
That broke the hostile lines.»

18 POINT
10 A 18 a \$3.25

«*We'll* forget your mad endeavor to roll back the wheels of time,
And to curse the land forever with your statute-sanctioned crime,
Crime whose parallel was never since the earth was in its prime!»

8 POINT
24 A 36 a \$2.50

WAR'S alarms were loudly sounding
Hearts of patriots madly bounding,
Songs of valor then were reigning,
Every eye was wildly straining,
Every tongue in martial numbers,
Roused the bravest from their slumbers.

6 POINT
32 A 42 a \$2.25

«*AND* just below, the gathered throng
To eloquence did pay respect,
While Brucés talked, or Rays declaimed,
Or lesser minds in fashion decked,
Showed powers a Cicero to trance,
Demosthenes with art to thrall,
With listening senates wrapped in awe
And Elocution lord of all.»

Originated and Manufactured
Exclusively by the

6 Point \$2.25
8 Point 2.50
9 Point 2.50
10 Point 2.75
12 Point 3.00
14 Point 3.00
18 Point 3.25
24 Point 3.50
30 Point 4.25

\$27.00 less discount

for sale by all Branches and
Agencies

American Type Founders Company



Half-tones by
ELECTRO-TINT ENGRAVING COMPANY,
723 Sansom street,
Philadelphia, Pennsylvania.

STOCK PLATES. SEE AD., PAGE 10.



1.—Capitol. 2.—Old Penitentiary. 3.—Jackson Building. 4.—Tulane Hotel. 5.—Union Depot. 6.—Christ Church.
7.—Post Office. 8.—N. C. & St. L. General Offices. 9.—Nashville Young Ladies' College.

BIRD'S-EYE VIEW OF NASHVILLE FROM THE CENTENNIAL AUDITORIUM TOWER.

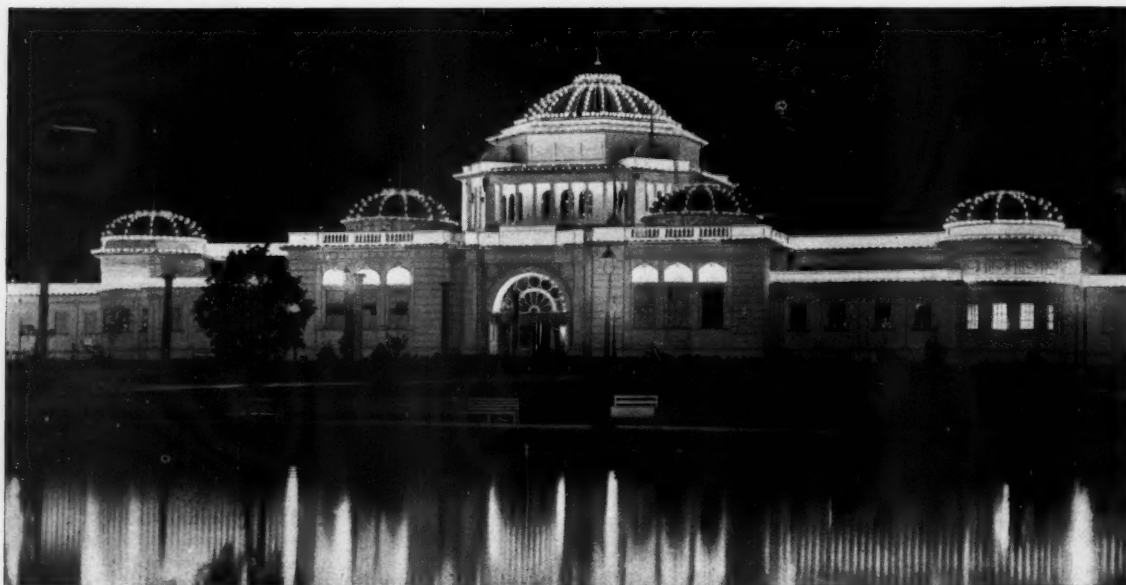
THE NASHVILLE CONVENTIONS.

FROM reports received from various parts of the country it is anticipated there will be a large attendance at the Nashville meeting of the United Typothetae on October 6, 7 and 8. President J. H. Bruce informs *THE INLAND PRINTER* that fully one hundred and fifty delegates will be on hand, and possibly many more. It is anticipated that many of the delegates and alternates will be accompanied by their wives and daughters. The session this year will undoubtedly be one of the largest and most representative bodies that have assembled in this year's greatest convention city. The Chicago delegates have decided to leave on Monday, October 4, at 7 P.M., and will arrive in Nashville on Tuesday at 8:40 A.M. Special cars have been provided, and a number of sister societies and kindred trades have been invited to join the party. Numbers from Milwaukee, St. Paul, Minneapolis, and other cities of the North, expect to go by way of Chicago, traveling together from there. Mr. Thomas Knapp, the secretary of the organization, states that applications have been coming in rapidly and that great enthusiasm is felt notwithstanding the yellow fever scare in the South. He has had word from the officials of the road over which his party goes that there is no danger whatever, and has also been advised to this effect by Mr. Bruce and members of the reception committee in Nashville. Boston, New York, Philadelphia, and all the eastern cities, will send large delegations.

The entertainments provided by the local committees have already been noticed in *THE INLAND PRINTER*. The Nashville

branch of the Typothetae has recently, however, called to its assistance a number of prominent citizens of Nashville to act on committees which will see that visitors are entertained individually as well as collectively, and furnished any information that may be desired. The trips to The Hermitage, where a barbecue will be given, and to Belle Meade, have all been arranged for. The reception at President Bruce's Vine street mansion will be an elegant affair, while the banquet at the clubhouse will be strictly up to date. Dr. R. L. C. White, who has consented to act as toastmaster on that occasion, is a first-class newspaper man. He is one of the most skillful longhand reporters in the State, puts up fine copy, and when he was proprietor and editor of the Lebanon *Herald* was a most tasteful job printer, giving especial attention to the artistic appearance of his paper. He is a genial, agreeable gentleman and has the literary faculty strongly developed. He writes excellent verse, is a good speaker, and makes a fine presiding officer. He has been for some years Supreme Keeper of Records and Seal, Knights of Pythias, and has an office in Nashville.

The Entertainment Committee is composed of seven gentlemen, most of whom are connected with the press. Leland Rankin, the chairman, is a young man who less than two years ago was a reporter on the *Banner*. The Centennial management selected him for the important position of Chief of the Bureau of Publicity and Promotion. So successfully did Mr. Rankin manage the bureau that in less than six months he was offered and accepted the position of general manager of the Nashville *American*. He has now been in charge a little over



THE DECORATIVE ILLUMINATION ON THE AGRICULTURAL BUILDING, NASHVILLE EXPOSITION.

Photo by Thuss.

a year, and under his enterprising, progressive leadership the paper has been made brighter and more successful than ever before in its history. Mr. Herman Justi, the present chief of the Bureau of Publicity and Promotion, who is also a member of the committee, was for years a newspaper man and has successfully managed the Bureau. Dr. R. A. Halley, also a capable newspaper man, now connected with the bureau, has probably written more about the Centennial than any other half dozen men in the country. H. A. Hasslock, for many years a leading job printer, is a most genial companion, and was the only Republican elected to office in Nashville in 1894, when the city went Democratic by 6,000. R. E. Folk is managing editor of the Nashville *Sun* just now, but for four years has been chief clerk of the State House of Representatives. James B. Clark is city editor of the *Banner*, and one of the best hustlers in the city. Col. John J. McCann is an entertainer who has been called upon almost daily during the past year to extend courtesies to visitors. He has an acquaintance extending throughout the United States, and although past sixty years of age, boasts of being "one of the boys."

The Committee on Banquet is composed of John R. Frizzell, Dr. R. L. C. White and J. H. Bruce. Mr. Frizzell is with

from day to day in improving the grounds. Leaving the buildings out of consideration the grounds alone are inconceivably beautiful. The greatest florists in the country have made displays in the nature of artistic flower beds that are now at their best. The buildings are beautiful by day and lovely by night, when the unequalled scheme of electric illumination becomes apparent. The exhibits in every building never fail to interest even those who spent weeks at the World's Columbian Exposition.

Following is a list of delegates and alternates to the convention of the United Typothetae elected since the September number of *THE INLAND PRINTER* was published. The names of the other delegates and alternates were given in our September issue:

BALTIMORE, MD.—*Delegates*: Edward P. Suter, John B. Kurtz, James Young.

MASTER PRINTERS' CLUB OF BOSTON.—*Delegates*: J. S. Cushing, Horace T. Rockwell, Frederick Mills, Frank Wood, J. W. Phinney, Thomas Todd, T. P. Nichols, H. C. Whitcomb, H. O. Houghton, Henry N. Sawyer, James Berwick, George H. Ellis. *Alternates*: C. H. Knight, Samuel Usher, L. A. Wyman, C. M. Barrows, E. W. Woodley, S. J. Parkhill, J. E.



Photo by Thuss.

GENERAL VIEW OF THE EVENING ILLUMINATION AT THE NASHVILLE EXPOSITION.

the Brandon Printing Company, and is a splendid entertainer as well as a first-class business man.

Mr. E. W. Foster, at the time he became business manager of the *Banner* several years ago, was probably the youngest man in the country in that important position, and he still holds the position with credit to himself. He will be business manager of the barbecue. The other members being President J. H. Bruce and Mr. J. J. Ambrose, a well-known job printer.

A full list of all the committees follows:

Finance—C. H. Brandon, R. P. Webb, J. H. Bruce, John M. Gaut, D. M. Smith.

Banquet—J. R. Frizzell, Dr. R. L. C. White, J. H. Bruce.

Barbecue—E. W. Foster, J. J. Ambrose, J. H. Bruce.

Entertainment—Leland Rankin, R. A. Halley, H. A. Hasslock, Reau E. Folk, James B. Clark, John J. McCann, Herman Justi.

Reception for the Ladies—S. A. Cunningham, W. B. Baird, A. B. Tavel.

Transportation—J. J. Ambrose, E. W. Foster, J. F. Davie.

October visitors will see the Centennial Exposition at its best. Early in September the attendance passed the 1,000,000 mark. Most of the receipts above expenses have been used

Heymer, G. W. Simonds, William Walker, G. H. Smith, C. A. W. Spencer.

CHICAGO, ILL.—*Delegates*: William Johnston, Amos Pettibone, W. P. Henneberry, W. B. Conkey, Fred Barnard, R. R. Donnelley, W. P. Dunn, C. H. Blakely, L. Corbitt, B. B. Herbert, W. F. Hall. *Alternates*: J. L. Regan, Franz Gindele, C. M. Staiger, A. R. Barnes, W. D. Boyce, George E. Cole, George E. Strong, J. C. Skeen, George Poole, J. S. McDonald, O. B. Marsh.

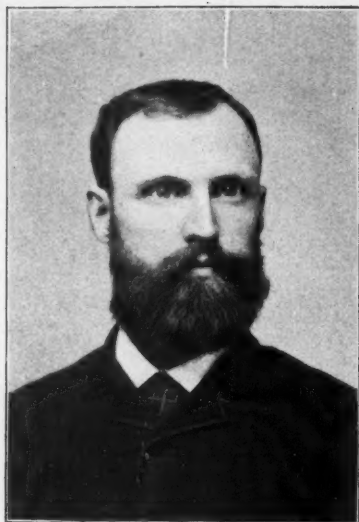
INDIANAPOLIS, IND.—*Delegates*: William B. Burford, H. O. Thudium, Samuel Murray. *Alternates*: William S. Fish, Louis Levey, C. E. Hollenbeck.

KANSAS CITY, MO.—*Delegates*: Frank Hudson, W. J. Berkowitz, William Fletcher. *Alternates*: I. F. Guiwitts, J. D. Havens, Cusil Lechtman.

MILWAUKEE, WIS.—*Delegates*: N. L. Burdick, John W. Campsie, A. G. Maxwell, A. Huegin. *Alternates*: John Tainsh, P. J. Shannon.

MINNEAPOLIS, MINN.—*Delegates*: F. L. Smith, W. F. Black, A. M. Geesaman. *Alternates*: M. N. Price, C. F. Hatch, F. J. Meyst.

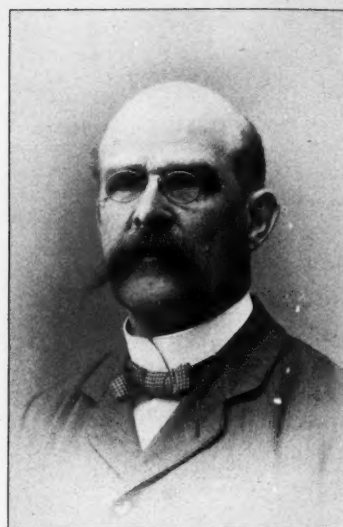
NASHVILLE, TENN.—*Delegates*: D. M. Smith, Sam Meek. *Alternates*: Edgar Foster, J. C. McQuiddy.



H. A. JACKSON,
President American Society of Photo-Engravers,
New York.



F. A. RINGLER, NEW YORK,
Member Photo-Engravers' National
Committee.



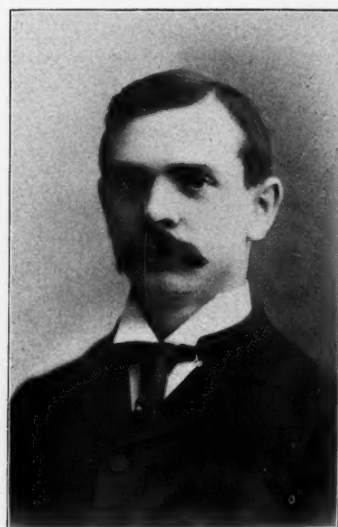
W. M. TENNEY, BOSTON,
Chairman Photo-Engravers' National
Committee.



ROGER CUNNINGHAM,
Secretary Kansas City Photo-Engravers' Asso-
ciation, and member National Committee.



J. H. BEHRENS,
Treasurer Electrotypers' Association
of Chicago.



LON SANDERS,
President St. Louis Photo-Engravers' Associ-
ation, and member National Committee.



W. J. DOBINSON,
President Boston Association of Photo-
Engravers.



C. S. BIERCE, DAYTON,
Secretary Photo-Engravers' National
Committee.



W. J. ROSE,
President Kansas City Photo-Engravers' Association.

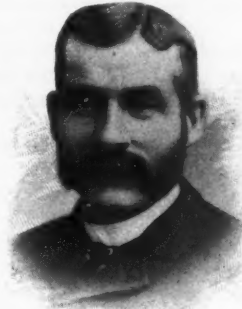
NATIONAL EDITORIAL ASSOCIATION.—*Fraternal Delegates*: Thomas Reese, Springfield, Ill.; J. West Goodwin, Sedalia, Mo.; Benjamin H. Sincell, Oakland, Md.; Frederick B. Robinson, Huntsville, Tex.; M. L. Bixler, Norman, Okla.

NEW HAVEN, CONN.—*Delegates*: C. S. Morehouse, Leverett Brainard, E. H. Parkhurst, Wilson H. Lee, W. H. Merigold. *Alternates*: George M. Adkins, R. S. Peck, O. A. Dorman, E. E. Smith, W. T. Near.

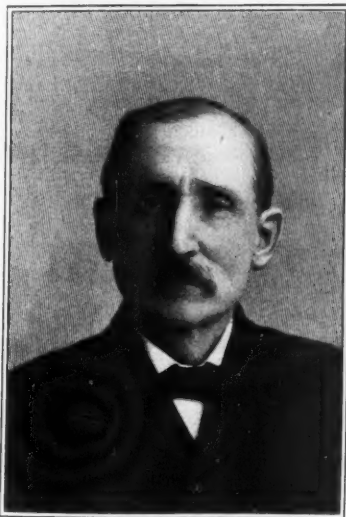
NEW YORK, N. Y.—*Delegates and Alternates*: Edward D. Appleton, Henry Bessey, Isaac H. Blanchard, C. Frank Boughton, William C. Bryant, E. Parke Coby, Theodore B. De Vinne, Theodore L. De Vinne, J. H. Ferguson, Francis E. Fitch, F. G. Gilliss, William Green, A. V. Haight, C. Allers Hankey, James Thorne

Harper, A. H. Kellogg, Thomas E. Kirby, Eugene C. Lewis, Joseph J. Little, Frank L. Montague, Paul Nathan, Horace G. Polhemus, John C. Rankin, Jr., Richard R. Ridge, James A. Rogers, R. W. Smith, Douglas Taylor, B. H. Tyrrel.

PHILADELPHIA, PA.—*Delegates*: Col. M. Richards Muckle, Joshua R. Jones, John R. McFetridge, William J. Dorman, Henry C. Dunlap, Charles J. Dittess, Charles W. Edwards, John W. Wallace, Walter E. Hering, Frank E. Manning, Edward P. Suter, A. L. Steelman, Charles W. Bendernagel, William M. Patton, U. C. McKee, Washington Wood, Jay C. Evans, J. H. Devine. *Alternates*: L. Wolf, C. L. Merrill, C. R. Carver, Charles M. Stoeve, James Magee, Charles J. Cohen, Thomas A. Bradley, Alfred J. Briggs, R. W. Hartnett, W. A. Church, E. M. H. Hanson, F. W. McDowell, George



E. S. OSGOOD,
Vice-President Association of
Photo-Engravers of
Chicago.



J. H. FERGUSON,
President Electrotypers' and Stereotypers'
Association of New York.



GEORGE H. BENEDICT,
President Electrotypers' Association
of Chicago.



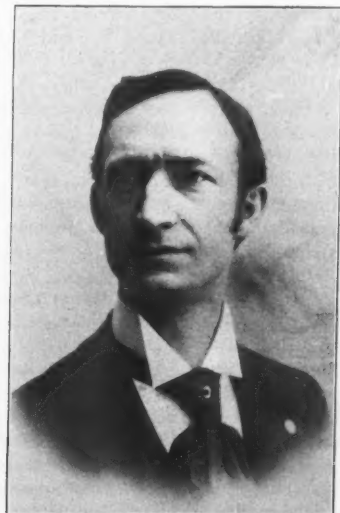
J. ARTHUR H. HATT, CINCINNATI,
Member Photo-Engravers' National Committee.



J. C. BRAGDON,
President Engravers' Association of
Pittsburg.



OSCAR E. BINNER,
President Association of Photo-
Engravers of Chicago.



C. C. CARGILL,
Secretary Grand Rapids Photo-Engravers'
Association, and member National
Committee.

F. Lasher, A. H. Sickler, M. D. Wood, Charles E. Hallowell, Joseph A. Eslen, Henry Reiwold.

MASTER PRINTERS' ASSOCIATION OF RHODE ISLAND, PROVIDENCE.—*Delegates*: Joseph E. C. Farnham, *Chairman*; Edward L. Freeman, Edwin A. Johnson, Benjamin F. Briggs, Fred L. Smith. *Alternates*: Charles C. Gray, Walter S. Southwick, Harry L. Saunders, John W. Little, David H. Whittemore.

TROY, N. Y.—*Delegates*: A. S. Brandow, Max Kurth.

The photo-engravers' national committee and members of the local associations already formed in different parts of the country will also meet in Nashville at the time of the Typotheta convention, and expect to perfect a national organization as suggested at St. Louis some months since, mention of which has already been made in these pages. The employing electrotypers and stereotypers, many of whom also belong to the photo-engravers' associations, propose to meet in the South about the same time, but have decided to hold their meeting at Mammoth Cave on October 4, and after finishing the business



THE PARTHENON, NASHVILLE EXPOSITION.

in hand will proceed to Nashville to be present with the photo-engravers and the Typotheta the following days. The question of checking the ruinous cutting of prices among the electrotypers and photo-engravers is one of the principal subjects to be discussed by the proposed organization, and it is hoped that many of the abuses in the trades will be remedied and a better understanding concerning many vital measures be arrived at that cannot fail to help the trade at large.

Following is the programme of the Photo-Engravers' Convention at Nashville, October 6, 7 and 8, 1897:

Wednesday, October 6, 10 A.M., an informal reception will be held at the Maxwell House, where the National Committee will receive visiting photo-engravers. At 2 P.M. the photo-engravers of the United States will meet at the Chamber of Commerce for permanent organization. Evening, trolley party and visit the Centennial Exposition.

Thursday, October 7, 9:30 A.M., session of the organization for the adoption of constitution, by-laws, etc. The afternoon entertainment will be decided at the morning session, as several attractive outings have been suggested. At 7 P.M. a banquet will be held at the Maxwell house.

Friday, October 8, 10 A.M., final session at the Chamber of Commerce.

Those who have not, as yet, expressed their willingness to attend this convention, and wish to do so now, will please notify the secretary of the National Committee, Mr. C. S. Bierce, Dayton, Ohio, who will give such further information as may be desired in reference to accommodations, etc.

The photo-engravers' national committee consists of the following gentlemen, all of whom expect to be present at the meeting: W. M. Tenney, Boston, chairman; C. S. Bierce, Dayton, Ohio, secretary; F. A. Ringler, New York; Oscar E. Binner, Chicago; Lon Sanders, St. Louis; Samuel R. Mason,

Cleveland; J. Arthur H. Hatt, Cincinnati; C. M. Davis, Los Angeles; Frank E. Manning, Philadelphia; R. Cunningham, Kansas City; Edward Mason, Indianapolis; Charles C. Cargill, Grand Rapids.

Below is a list of the various associations in the photo-engraving and electrotyping line in existence at the present time, representatives from all of which will be present at the meetings at Nashville and Mammoth Cave. Portraits of a number of the gentlemen are given herewith:

AMERICAN SOCIETY OF PHOTO-ENGRAVERS, NEW YORK.—H. A. Jackson, president; M. R. Brinkman, treasurer; F. Sheffield, secretary.

PHILADELPHIA PHOTO-ENGRAVERS' ASSOCIATION.—H. A. Gatchel, president; Herman Schuessler, vice-president; F. B. Warner, secretary and treasurer.

BOSTON ASSOCIATION OF PHOTO-ENGRAVERS.—W. J. Dobson, president; George E. Peters, vice-president; L. B. Folsom, secretary; W. A. Dempsey, treasurer.

ASSOCIATION OF PHOTO-ENGRAVERS OF CHICAGO.—Oscar E. Binner, president; E. S. Osgood, vice-president; Charles J. Whipple, treasurer; H. C. Maley, secretary.

CLEVELAND PHOTO-ENGRAVERS' ASSOCIATION.—Samuel R. Mason, president; F. C. Mugler, vice-president; C. H. Garton, secretary; H. G. Bogart, treasurer.

ST. LOUIS PHOTO-ENGRAVERS' ASSOCIATION.—Lon Sanders, president; J. F. Ahle, vice-president; W. A. Stecher, secretary; George Strassburger, treasurer.

ENGRAVERS' ASSOCIATION OF PITTSBURG.—J. C. Bragdon, president; Sherman Smith, vice-president; Paul C. Wolff, secretary and treasurer.

BUFFALO ASSOCIATION OF PHOTO-ENGRAVERS.—William Wilhelm, president.

GRAND RAPIDS PHOTO-ENGRAVERS' ASSOCIATION.—Albert Dickinson, president; C. C. Cargill, secretary.

KANSAS CITY PHOTO-ENGRAVERS' ASSOCIATION.—Walter J. Rose, president; E. G. St. John Bartberger, vice-president; Roger Cunningham, secretary; William E. Lee, treasurer.

TORONTO PHOTO-ENGRAVERS' ASSOCIATION.—T. W. Elliott, president; J. Alexander, vice-president; George A. Howell, secretary and treasurer.

ELECTROTYPERS' AND STEREOTYPERS' ASSOCIATION OF NEW YORK.—J. H. Ferguson, president; T. A. Raisbeck, treasurer; Edwin Flower, secretary.

ELECTROTYPERS' ASSOCIATION OF CHICAGO.—George H. Benedict, president; Theodore Theis, vice-president; C. S. Partridge, secretary; J. H. Behrens, treasurer.

The "Bread and Butter" circular and the "Klondyke" circular have stirred the engravers to a sense of their responsibilities. The "Bread and Butter" circular was an appeal by Mr. Oscar Binner to engravers to organize for better prices and usages. The Terry Engraving Company, of Columbus, Ohio, in a letter pointed out that if the Chicago engravers would stop cutting prices, the engravers generally could get along without a national association, or association of any kind. To this Mr. Binner replied, setting forth that the alleged cutting of prices by Chicago houses was the fiction of customers to beat down prices, and suggests that the word of customers who make such assertions to get better prices should be carefully investigated. Mr. Binner also points out that the organization of employees for a fixed minimum wage demands that employers should also organize for a fixed minimum scale. The employees should be considered and the confidence of employers and employees in each other should be fostered as their interest in the trade is a common one. The "middle-man" is recognized, in this connection, by Mr. Binner, as a foe to the trade and his methods are well exhibited. Altogether the "Klondyke" circular contains so strong and forceful an appeal that the exodus to Nashville has been materially aided by it.

Mr. J. H. Ferguson, president of the Employing Electrotypers' and Stereotypers' Association of New York, has collected statistics that will prove of great value and interest to

the convention. The blank sent out to the trade by the association has been well received and the responses have been numerous, and all favorable to a national organization. Mr. Ferguson reports that replies would come in more freely if some persons did not have an idea that a personal statement of their business was required. In point of fact, all that is asked for is an estimate of the total capital invested in the business in the city or town.

A Congress of Authors and Artists will convene in Nashville, October 11. J. W. Thomas, president, R. L. Taylor, governor, Theo Cooley, chief Art Department, and A. W. Wills, commissioner-general, are signers of the cards of invitation, for one of which THE INLAND PRINTER makes its acknowledgments.

A low estimate is that there will be between five and six hundred people connected with printing and kindred interests in Nashville on the occasion of these gatherings.

CHANGE OF MEETING PLACE OF PHOTO-ENGRAVERS FROM NASHVILLE TO BUFFALO.

Since the above matter was put in type a telegram has been received from Mr. W. M. Tenney, chairman of the national committee of photo-engravers, Boston, stating that the place of holding the convention had been changed from Nashville to Buffalo. The headquarters will be at the Tift House, and a programme somewhat similar to that arranged for at Nashville will be carried out, but at this writing it is impossible to give particulars. Mr. J. H. Ferguson, president of the Electrotypers' and Stereotypers' Association, New York, also wires THE INLAND PRINTER, under date of September 24, that the engravers' action upsets calculations of his association. As numbers of that organization are also members of the photo-engravers' society, they will undoubtedly meet at Buffalo instead of at Mammoth Cave as at first arranged for, and as stated in another part of this issue. The date of the meeting will be the same as originally decided upon at Nashville, namely: October 6, 7 and 8. It is expected that fully sixty delegates, and perhaps many more, will assemble, and that the result of the meeting will be beneficial in more ways than one to the lines of trade represented at the convention.

ELECTROTYPERS WILL MEET AT NASHVILLE, INSTEAD OF AT MAMMOTH CAVE.

THE INLAND PRINTER has been advised by Mr. J. H. Ferguson, under date of September 25, that the electrotypers' meeting will be held at Nashville on the evening of October 5. This information supersedes all other statements made elsewhere in this issue concerning the proposed meeting.

OBITUARIES.

At Macon, Georgia, on August 21, 1897, Rev. John William Burke, founder and president for thirty years of the late J. W. Burke & Co., and member of the J. W. Burke Company.

On August 29, in New York City, Harry Mills Cole, well and favorably known in the printing craft, particularly in Chicago and New York. Death was due to the inhalation of illuminating gas taken with suicidal intent. Mr. Cole had been a sufferer from kidney disease for a term of years, and suffered severely at times. He was a member of Chicago Typographical Union and of New York Typographical Union. He was honest, genial and capable, and had the courage of his convictions. He was about fifty-five years old at the time of his death. He was unmarried, with no one dependent on him.

AMONG the printers who have played a prominent part in the stirring times of *ante bellum* days must be named William F. Clark, Sr., who died at Indianapolis, Indiana, June 3. In a recent number his son, W. F. Clark, Jr., editor of the *Patriot Phalanx*, of that city, gives an interesting sketch of his father's career. Born October 15, 1809, in a log house that marked the site of the town of Mercer, Pennsylvania, he was apprenticed

at the age of fourteen to the printing business. After several years in the country office he went to Harrisburg, and was employed by the noted Simon Cameron, who had the contract for State printing. He later followed his trade in Philadelphia, and in 1833 purchased an outfit for a country paper. From that time he established many successful papers in small towns in Pennsylvania, Michigan and Indiana. He was one of the earliest abolitionists, and took an active part in the operations of the "underground railroad" method of freeing slaves. His earnest nature led him to espouse causes in advance of the sentiment of his neighbors, but he fearlessly used the pen and the printing press to champion what he believed to be right. For almost three-quarters of a century he was actively engaged in newspaper work.

G. W. PARSONS, one of the oldest compositors in the country, died at Salem, Massachusetts, July 29, aged eighty-two years. Born in Newburyport in 1815, when sixteen years of age he was apprenticed to J. H. Buckingham, who established the Newburyport *Advertiser* in 1821. Subsequently he was engaged in various positions upon the Boston *Daily Atlas*, Boston *Times* and *Robert's World of Romance*. In 1837, after having served three or four years as foreman of the composing room of the Gloucester *Democrat*, he assumed control of that paper, in company with F. L. Rogers, under the firm name of Rogers & Parsons. In 1840 Mr. Parsons again resumed his former position as foreman of the composing room, and held it for six or seven successive years, when the paper was published by the firm of Varney, Parsons & Co. Mr. Parsons served twenty or more years in the office of the Salem *Observer* as compositor and pressman, for three years in the Lynn *Reporter* office, and after that in the office of the Salem *News*, from the time of its establishment, seventeen years ago, till the time of his death.

EARHART'S "HARMONIZER."

We have before us a set of sheets of Earhart's new book, "The Harmonizer," the last forms of which are now in press.

The work opens up with twelve original colors on one page and twenty-four mixed colors on the opposite page — the latter being produced from the original colors. These colors are beautifully printed on fine white plate paper and have all the appearance of water colors. These pages are followed by reading matter in explanation of the plan of the work. Then follows 240 pages of colored papers (twenty-nine different colors) ranging from four to twelve pages of each color. It will be seen by the list given below that Mr. Earhart has made a most judicious selection of a pleasing variety of colors from among those usually carried in stock by paper dealers. The list is given in the order in which the papers are arranged in the book.

Granite.	Primrose.	Leather.
Green-gray.	Canary.	Salmon.
Fawn-gray.	Yellow.	Terra Cotta.
Drab-gray.	Deep Yellow.	Fawn.
Slate.	Orange.	Caffé.
Buff.	Mandarin.	Apple Green.
Rose-buff.	Lilac.	Light Green.
Rose-pink.	Pearl.	Victoria Green.
Cherry.	Robin's Egg.	Olive-green.
Marguerite.	Light Blue.	

These papers are printed from original designs in one and two colors selected from the original and mixed colors shown on Plates 1 and 2 in the front part of the work. About two-thirds of the 240 pages are printed in two colors, each combination having been carefully selected by Mr. Earhart.

It is simply impossible for us to do justice to this work in so short a notice. It must be seen to be appreciated. The author has more than fulfilled his promise made some months ago, by producing a book worth more than double the amount asked for it. For further information address the publishers, Earhart & Richardson, Cincinnati, Ohio.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

GINN & COMPANY, Boston, Massachusetts, have just issued a valuable addition to the text-books for the study of the German language in the "German Orthography and Phonology," by Prof. George Hempl, of the University of Michigan. The work is distinguished by its practical character. Price, by mail, \$2.10.

"PUNKIN EATER, AND OTHER POEMS" is the title of a prettily printed book of verse by Mr. Frank B. Covington, of Seattle, Washington. The entire work on the book was done by Mr. Covington in odd moments in an 11 by 22 foot office, and on a 10 by 14 Gordon. Mr. Covington is both a good versifier and a good printer.

MR. JOHN NORTHERN HILLIARD furnishes the leading article to the *Home Magazine* for August in "Posters and Poster-Makers." The American poster artists are given the greatest attention, and Mr. Hilliard has endeavored to give them their place in the art world, with satisfaction possibly to some. A number of well-known posters are shown in reduced facsimile.

WHILE but nine months old with its September issue, the *Engraver and Electrotyper*, of Chicago, is a most vigorous example of trade journalism. The sturdy efforts of Mr. William Hughes, its publisher and editor, have done much to form the Photo-Engravers' and Electrotypers' Associations. The favor with which the paper is received is abundantly warranted by the merit of its contents.

"CHICAGO—AN EPIC," by William Lightfoot Visscher, with illustrations by Harry O. Landers, has been issued by the White City Art Company, of Chicago. The book is a pretty piece of work, printed in Jenson type with illuminated initials, on heavy plate paper. The illustrations by the zinc-etching process are done in colors. The binding is a padded moire silk, the stamping in gold; the edges also are gilded. The work should meet the popular taste, as it forms an attractive table book.

Western Sports is the title of a new magazine recently started in San Francisco, California, the first number of which appeared August 26. Its title informs the reader that it is "an absolute authority upon all sports of the West." The number contains eighty pages of well printed and illustrated matter; the different departments seeming to be very complete and well handled. The paper needs a proofreader. Clarence N. Ravlin is the editor, and J. Henry Gensler, business manager. The subscription price is \$3 per year, and the office of the publication, 320 California street, San Francisco.

WALTER A. WYCKOFF, the college graduate, who for two years became a day laborer, tells, in the October *Scribner's*, his experiences as a hotel porter. Describing the servants' meal, he says: "These meals were curiously solemn functions; scarcely a word was ever spoken. Martha was 'cumbered about much serving,' and very heroically she tried to impart some decent order to the meal, and a cheerfuller tone to the company. I never knew the cause of the sullen unsociability which possessed us, whether it was ill-humor born of the physical weariness from which all the servants seemed constantly to suffer as a result of the high pressure of work at the height of the season, or the revolting fare which often sent us unrested and unfed from our meals."

BARNHART BROTHERS & SPINDLER, Chicago, have just issued what is called the "Pony Specimen Book," a price list and catalogue of their output. It is a compact work of 564 pages, showing in condensed form all the material manufactured

by the company. All the standard faces of type and borders are included, and the newer letters cast by the foundry also have a prominent place. A portion of the catalogue is devoted to printing machinery and materials and wood type and goods, the pages being fully illustrated and all the machines and material very fully described. The work also contains much valuable information for the craft. Nothing seems to have been omitted that a printer can possibly need in any establishment, no matter how small or how large. The volume is neatly bound in red cloth with red edges and is a book that should be found upon the desk of every employing printer who desires to be posted concerning "copper-mixed" type.

MR. WILLIAM M. PATTON, formerly publisher of *Paper and Press*, has engaged with the Avil Printing Company, of Philadelphia, Pennsylvania, to bring out under his immediate supervision at an early date what promises to be a very valuable work on printing and the illustrative arts. "The Graphic Age" is the title selected, and the book is to be issued as an historical and biographical souvenir, embracing the facts of history in condensed form, arranged in chronological order for ready reference and preservation. The illustrations for embellishing the text will have contemporaneous relation thereto, and will consist of rare specimens, in facsimile, of the art handicraft of the various epochs touched upon, thus identifying and connecting those periods in the history of these arts contributing most to their evolution and advancement up to and including our own time. The work as a whole, when issued, will reflect and represent in itself the highest possibilities of the art of printing, illustrating and bookmaking, and thus fully showing the great resources of these arts at the end of the nineteenth century.

THE *Typewriter World* is the title of a new Chicago monthly, beginning with September. The publishers' introductory admits that the field for stenographic journals is already overfilled, but suggests that such publications have been devoted mainly to stenography, and the larger field of typewriting has been practically ignored. In other words, typewriter journals are almost all house or system organs. The *Typewriter World* publishers "shall not publish any text-book of any kind, and have nothing to sell you but their magazine." The initial number has many valuable and practical articles, and the mechanical production of the paper is excellent. Mr. J. Sidney McCarthy, who is the editor and business manager, has, we understand, graduated on a comprehensive school of experience, and brings a great deal of talent and originality into the field which his paper seems to be well adapted to fill. The subscription price is \$1; single copies, 10 cents. We would suggest that the address of the paper—358 Dearborn street, Chicago—would be appropriate on the cover or at head of the editorial column.

THE LINOTYPE IN BOOK OFFICES.—There is to some extent a belief among printers as well as the general public that the newspapers alone have so far availed themselves of the advantages of the linotype machine. It will be interesting to many to know that the number of books composed by this machine is very large and constantly increasing, and that most of the magazines are linotype products. The excellence of the work, the cheapness of production, and the great convenience permitted in arranging and receiving copy up to a late date made possible by the extreme rapidity of composition, are reasons which make the linotype exceedingly attractive to the progressive book and magazine printer. The ability of the linotype to keep the pressroom busy is a revelation in modern printing. The pressman is not delayed in striving to make old type print equally well with new. The linotype gives letter as from the casting machine of the founder. Fresh from the matrix, clean cut and sharp, the beauty of its impression is gratifying to the most fastidious. The Mergenthaler Linotype Company, Tribune Building, New York, have just issued a brochure on this subject that every book printer should possess.

It can be had by all employing printers for the asking. It is a beautiful specimen of the art of printing and has matter that speaks of money-making.

THE ERA FORMULARY: 5,000 Formulas for Druggists, etc. A collection of original and prize formulas, to which has been added the more important formulas of standard authorities—English, French and German—for application in pharmacy, in the household, and the industries; making a complete and valuable reference work for all. D. O. Haynes & Co., publishers, New York. Price, \$5.

Recipe books without end have been published—good, bad and indifferent—mostly indifferent or indefensibly bad, and it is refreshing to look upon one that is actually good. In addition to several thousand household formulas and domestic recipes of practical interest to the druggist, there are several hundred technical formulas and industrial processes given relating to cements, glues, mucilages, pastes, polishes, stains, varnishes, inks, etc., that are of manifest value to printers and bookbinders. We are confident that the book will attain a large sale, as it merits.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM John S. Wohlford, Ottumwa, Iowa, two specimens of bill-heads, of mediocre quality in design and execution.

A TWENTY-FOUR page booklet, by A. W. Rainey, Paola, Kansas, for the Pleasant Hour Club, shows taste in preparation and execution; composition and presswork are neat and clean.

A LETTER-HEAD, business card, and two blotters, from Thomas Yingling, with Intelligencer Printing Company, Lexington, Missouri, the composition on which is well displayed and presswork good.

THE Whedon & Little Company, Los Angeles, California, submits sample of steel-die embossing in gold, silver and colors, which is very artistic in design. Its own business card is neat and attractive.

O. M. DAVIS, foreman with E. L. Goldthwait & Co., Marion, Indiana, submits samples of cover-designs. They are neat specimens of composition, and presswork is good. Arrangement of type and border is artistic.

GUY H. PARKER, foreman of the *Budget*, Brookfield, Missouri, sends a business card for the paper, printed on blue-gray card in harmonizing shades of green and art-brown. The card is well and tastefully composed and printed.

Two booklets from the office of the *Madison County Times*, Chittenango, New York, are fair specimens of plain printing from a country office. The composition is neat, make-up good, and presswork even in color and make-ready.

THE Ivy Press, 127 North Twelfth street, Lincoln, Nebraska, submits a few samples of neat letterpress work. The announcement card is artistic in design, and *The Imp* is a neatly gotten-up four-page leaflet. Presswork is good on all specimens.

A FEW samples of color printing and embossing from A. W. Michener, Chicago. The designs are artistic, coloring brilliant and in good taste, and embossing bold and clean. The cover-design "America's Wonder" is an elegant piece of workmanship.

A CATALOGUE of the Harman & Spencer Business College, from the office of Searcy & Pfaff, 106 Camp street, New Orleans, Louisiana, is a good sample of letterpress printing. The advertisements are well displayed, the make-up good, and presswork all that could be desired.

IN a very prettily designed and printed catalogue, bearing evidences of his cultivated taste and skill, Mr. D. C. Chalfant announces his change from the Alfred M. Slocum Company, of Philadelphia, to the Ketterlinus Lithographic Manufacturing Company, Philadelphia.

THIRTY-SIX inches of white paper, with a brief and strong claim for patronage printed the long way on its surface, the whole arranged as a folder, is the latest specimen from "The Sign of the Ivy Leaf," George Buchanan & Co., Philadelphia. The title is "A Yard of Thought."

THE Matthews-Northrup Company, Buffalo, New York, has printed for John Royle & Sons, Paterson, New Jersey, a 64-page booklet descriptive of the textile machinery made by the latter firm. The composition, make-up, presswork and general appearance of the work is good.

FROM Charles J. Stevens, with W. C. Deitch & Co., Sioux City, Iowa, several samples of monthly calendar cards, the designs of which are original and in some instances unique. Mr. Stevens is without doubt an artist in

typography, and all the cards bear some catch phrase which arrests the attention of the reader. The composition and presswork are good on all the specimens submitted.

FROM the Sisters of Notre Dame, San Jose, California, three samples of small work creditable in execution in view of the fact that they are the product of one of the Sisters who picked up and studied out the "art and mystery" as a pleasure without experience in a printing office.

THE Times Printing House, 725 Chestnut street, Philadelphia, Pennsylvania, sends out a little circular advertising its specialty of college stationery and college papers. It is as pretty as a "sweet girl graduate," and Manager B. F. Shirley, Jr., has just cause to be proud of the taste of his staff.

C. C. MACKENZIE, compositor, with J. B. Savage, Cleveland, Ohio, forwards an insert advertisement prepared for the Cleveland City Directory. The design is well conceived and executed, presswork is good, selection of colors artistic and harmonious, the whole effect being very pleasing and attractive.

FROM Queen City Printing and Paper Company, Charlotte, North Carolina, two pamphlets printed on enameled book paper. The composition on the display advertisements is of an ordinary character and the straight matter is very poorly spaced. The presswork is of good quality, the half-tones being very nicely printed.

A TIMELY and clever advertising card has been issued by the American Clay-Working Machinery Company, of Bucyrus, Ohio. The card is cut to fit a No. 6 envelope. It is red, with letterpress in black, and is entitled "A Nugget from Klondike," a ragged piece of gilt material in the left upper corner giving life and attraction to the announcement that follows.

THE Evening Wisconsin Company, Milwaukee, Wisconsin, advertise themselves as "artistic printers." The few samples of work submitted bear out their claim, for the designing, composition and presswork are all conceived and executed in an artistic spirit. The half-tone illustrations are especially worthy of mention for excellence of presswork—light, shade and detail receiving careful and thorough treatment.

MORRILL BROTHERS, Fulton, New York, submit a large package containing samples of every variety of office stationery, society and commercial work. The excellent quality of the work is evidence that skilled and artistic help is employed in all departments, and that the management is fully equal to the most exacting requirements of their clients. The composition is artistic and the presswork superb, and not a faulty piece of work is to be found in the whole collection.

THE "wave of prosperity" does not seem to have reached Silverton, Colorado, to judge from a card received from the Silverton *Standard*. In the center of the card a small firecracker is stuck, entitled "McKinley's Boom." It has exploded in the direction of a burro labeled "Colorado." The burro is represented as saying "It never touched me." The public is also urged, "Get your jobwork at the Silverton *Standard*," for "We lead—others follow, but can't keep up."

A NEAT monthly calendar comes from Mr. Thomas Todd, "The Beacon Press," Boston, Massachusetts, with some optimistic verses appended. We take the last one as a sample:

"When autumn comes the business world begins to be alive;
The drummers scour the country far and wide;
And printing is a motor that accelerates the drive,
To keep the wheels in motion with the tide."

"REPRODUCTIONS OF CELEBRATED PAINTINGS IN MINIATURE" is the title of a catalogue recently issued by the Electro-Tint Engraving Company, 723 Sansom street, Philadelphia. It consists of sixteen pages and cover, and contains over five hundred reproductions of their stock subjects reduced to about 1 by 1½ inches, the engravings coming out with remarkable clearness considering the great reduction in size. Each cut is numbered and an index of the titles given, making a very convenient reference book for those desiring to place orders.

"WHERE PROUDLY FLOWS THE MISSISSIPPI" is the title of a pamphlet of fifty-six pages and cover descriptive of Bellevue, Iowa. It is finely printed on good stock from new type, freely illustrated with half-tone views of places in and around Bellevue, with appropriate descriptive matter. The advertisements are attractively displayed in up-to-date type, and the whole work is a credit to those concerned in its production. The Champlin Printing Company, Columbus, Ohio, is responsible for its excellent typographical appearance, and C. H. Loomis, Bellevue, Iowa, is the publisher.

THE midsummer number of *Chicago Produce*, a journal published in the interests of the butter trade, is a mammoth edition of 108 pages and cover, 9 by 12 inches in size, printed on heavy enameled stock, freely illustrated with half-tone portraits of Illinois senators and representatives, and half-tone illustrations of a general character. The composition and make-up is good; advertisements are well displayed in up-to-date types and style, and presswork is of uniform excellent quality. Mr. Charles V. Knight, editor and manager, has every reason to feel proud of such a magnificent issue.

A HANDSOME booklet issued by the Mergenthaler Linotype Company, of New York, is entitled "The Linotype in Book Offices," and contains forty-eight handsomely printed pages in black and red, showing the different faces of type made by the company for use in book printing. It is illustrated with half-tone vignettes showing the various parts of the machine, in addition to a full-page illustration of the machine complete. The cover is beautifully embossed in bold relief with a design showing an old-time printer setting type from a primitive case. The title-page is an elaborate scroll

design with the words of the title in the center, with rubricated initials, and delicate tinted background. The work was gotten up by Redfield Brothers, 411-415 Pearl street, New York, who have evidently spared no pains to produce what we consider to be one of the finest samples of letterpress printing that has ever fallen into our hands.

A PACKAGE of booklets, cards, programmes, etc., sent by Edward Platt Young, manager of the printing department of Argus and Patriot Company, Montpelier, Vermont, shows artistic treatment in conception, design and execution. Colors of stock and ink are well chosen, composition well displayed, presswork very good, and embossing clear and in perfect register.

NOTHING will send the old-time printer into fond reminiscences of by-gone days quicker than a specimen of the art of job printing of early times, with the familiar "long and short line" arrangement, and florid typography and coloring. As a contrast to present-day styles we present a reproduction of a specimen of this character. The original was printed on a card 14 by 22 inches, the border lithographed in gold and blue, with all the flowers in their natural, or unnatural, colors. The center was printed in at another

piece of work in three colors. A souvenir book of the Wisconsin Retail Lumber Dealers' Association is an admirable production—all the advertisements are set in the Jenson Old Style series of type, printed in black and red, and have an exceedingly neat appearance. The half-tone cuts are good specimens of artistic presswork.

Two samples of jobwork from Jackson Blizard, with the Ypsilanti (Mich.) *Commercial*, are good specimens of up-to-date letterpress printing. A cover for the "Fourteenth Catalogue of the Cleary Business College" is a chaste design, set in Bradley type, with fleur-de-lis ornaments, the initials printed in red. The "Midnight Fast-Black Lining Ads." is a collection of advertisements for E. M. Comstock & Co. setting forth the advantages of their fast-black linings. The display is neat, plain and well balanced, each ad. being attractive in design and workmanlike in execution, borders and type arranged in harmony with each other, and spacing carefully attended to.

We have received from Mr. Frederick J. Clampitt, the Chicago manager of the Whiting Paper Company, samples of three booklets recently issued by his company. One is entitled "A Bookkeeper's Eyes" (notice of which has



impression chromatically, some of the lines being bronzed and others printed in colored ink, but all evidently at one impression—the color used in printing the types was probably blue, and then silver, gold and copper bronze was apportioned to the different lines for the chromatic effect. It was the production of such specimens as these that marked an epoch in the old-time printing office. They were framed and cherished as the evidence of achievement of many a craftsman long since dead and forgotten but for such prized specimens of their skill that live after them.

W. E. HANSON, 17 Hillman street, Springfield, Massachusetts, says that "three years ago he did not know the case," but has learned what he knows from *THE INLAND PRINTER* and other trade journals. He submits some samples of his work, which are good specimens of composition and presswork, but he evidently does not carefully read proof, for on his letter-head the word mercantile is spelled "merchantile," and being set in 24-point Bradley strikes our printorial eye very offensively. A little more attention to equality of spacing between words would improve the appearance of some of the samples submitted.

THE Meyer-Rotier Printing Company, Milwaukee, Wisconsin, forwards a large package of office stationery and commercial work. The composition is very neat and artistic and presswork excellent. A removal notice of the Benton-Waldo branch of the American Type Founders' Company is a neat

already appeared in these pages). The others are entitled "Card Courtesy" and "Taste in Letters," both edited by Mrs. M. E. W. Sherwood. The cover designs for all three booklets are the work of Will H. Bradley, and are most dainty productions not only in design but in selection of color. The information contained in the pamphlets also makes them very valuable. Taken all in all, this method of advertising is most effective and should certainly bring business for the Whiting Company.

CHARLES BURROWS, Schenectady, New York, forwards a copy of catalogue recently issued by him describing his New Ideal Ruling Machinery. The work is printed upon enameled stock in blue-black and red inks, with a cover printed in several colors and tinted, and is quite a creditable production, although the presswork looks as if the job had been somewhat hurried. In addition to doing printing, ruling and binding, Mr. Burrows is also manufacturing the Burrows Ideal Automatic Striker and Lapper, and other devices for rulers' use, which are said to be meeting with great success in New York and the East. Printers in the West should not be behind the times in anything new in this line, and those interested should write to Mr. Burrows for one of these catalogues. The striker and lapper attached to a Piper double-beam ruling machine is shown by means of a half-tone engraving, and woodcuts showing details of the other devices are given in the catalogue. The catalogue will interest many in the craft, and should be carefully looked over.

OF INTEREST TO THE CRAFT.

FRANK HYNES has been elected president of the Denver Typographical Union.

THE New Champion Press Company, manufacturers of job printing presses, have removed from 41 Center street to 175 Grand street, New York.

THE following officers have been elected for the ensuing year by the Milwaukee Typothetae: A. J. Aikens, president; N. L. Burdick, vice-president; Frederick Pollworth, secretary; H. H. Zahn, treasurer; John W. Campsie, W. C. Swain, A. Huegen, executive committee.

THE election of Typographical Union No. 1, Indianapolis, Indiana, resulted as follows: President, John W. Folger; vice-president, C. M. Coleman; recording secretary, W. W. Davy; financial and corresponding secretary, Charles E. McKee; international canvassing board, Robert E. Darnaby, Felix Kreig and Samuel L. Leffingwell.

MR. JOSEPH P. BIRREN, who has been connected of late with the art department of J. Manz & Co., Chicago, announces that he has severed his connection with that company and taken a business interest in the Imperial Engraving Company, Lakeside Building, Chicago. Mr. Birren makes an attractive appeal to the business public in the announcement received.

TYPOGRAPHICAL UNION No. 9, Buffalo, New York, has elected officers as follows: A. J. Carroll, president; Thomas O'Connell, vice-president; William H. Reilly, secretary; Henry Johnson, recording secretary; Thomas Gash, treasurer; membership committee—Hugh Wallace, William Stansill and Edward Ford; statistician, Stephen Galvin; sergeant-at-arms, Michael Wolf.

CHIEF OF POLICE BAKER, of Madison, Wisconsin, who is an ex-compositor, has remembered his former comrades of the stick and rule, it is said, and given them a chance to do jury service during the recent dull times. This is quite appropriate, as printers are well acquainted with cases, know about different kinds of imposition, and will not justify anything but good types. Next!

AT the September meeting of the Chicago Society of Proofreaders, the secretary reported having received more requests for proofreaders during the current month than he could supply. All proofreaders who are unemployed are requested to send their names and addresses, together with their references, to the secretary of the society, W. J. Byrnes, 56 North State street, Chicago.

AN obvious error was made in the leading article in the September INLAND PRINTER in referring to the Cox typesetting machine. The statement was made that the machine was confined to leaded matter. The sentence should have read "is not confined to leaded matter." One of the strong points of this machine is that it can immediately, without trouble, be made to lead or not to lead automatically.

SECRETARY POLLWORTH, of the Milwaukee Typothetae, reports that much interest is being manifested by the employing printers of Milwaukee in the association, and already a great deal of good has been accomplished. Among other things they have fixed a uniform rate on briefwork, and also established a bureau of information regarding "undesirable" customers. The membership is increasing fast and it is the aim to enlist every master printer in the State in its cause. Meetings are held regularly monthly.

READERS OF THE INLAND PRINTER will no doubt be pleased with the appearance of the magazine this month. While the old type looked fairly well in its worn condition, it was considered by the management not as perfect as it should be, and arrangements were accordingly made for an entire change. We have pleasure, therefore, in presenting the publication in a new dress. In order to answer inquiries that might come concerning it, we will say that the type is the Binny Old

Style Roman, originated and designed by the American Type Founders' Company. While not a new face by any means, it is a letter of much beauty and clearness, and will in a pleasing manner convey to the minds of THE INLAND PRINTER readers through the medium of the eye the many valuable facts contained in these pages.

On page 671 of the September INLAND PRINTER, Mr. G. Whitfield Taft, foreman of the New York *Weekly*, gives his experience of typesetting machine work with the Thorne machine in the office under his charge. In a card under date of September 9, Mr. Taft writes to the editor: "Since my note to you last month, one team, Walter Rodgers and Bert Buffum, set 67,987 ems solid brevier in eight and three-quarter hours on the Thorne, and Job Harry and Harry Hope set 52,000 ems solid small pica, sixteen picas wide. The Thorne people say that this beats all records."

AT the regular meeting of the Chicago Society of Proofreaders, on September 9, an interesting and valuable paper was read by Dr. Edmund T. Allen, eye and ear surgeon, on the subject of "Eye Strain, and How to Avoid It." The structure of the eye and its irregularities were described in a comprehensive non-technical style, and the constitutional symptoms arising from defective eyesight were briefly sketched. The ramifications of the symptoms, and their serious character, were very forcibly portrayed. The proper adjustment of suitable glasses by a skilled oculist was shown to be the only true corrective for these evils. The lecture was received with profound attention, and a vote of thanks was passed to Doctor Allen. The Chicago Society of Proofreaders shows a commendable spirit of enterprise in arranging lectures of this class, and THE INLAND PRINTER regrets that limitation of space prevents the publication of the paper referred to, *in extenso*. The energy of President Watts promises to bring the society to a prominent place among similar associations both at home and abroad.

THE Illinois State Board of Arbitration has decided that the bookbinders' union was in the right in its controversy with the W. B. Conkey Company and other employers of Chicago. The employers wanted an agreement that would permit them to employ bookbinders who are "eligible to membership in the bookbinders' union." At the same time they claimed to be willing to employ none but union men. The bookbinders objected to this, and claimed that the proposition of the employers concealed a trick by which the proposed agreement would be rendered ridiculous. The workmen contended that if the employers were willing to employ none but union men they should engage workmen who are already members of the union. If the employers were permitted to employ men who were "eligible for membership," they could fill their establishments with nonunion men of their own choosing, and then force the union to make them members. The decision is in favor of what has been designated as the "white" agreement, by which the employers are compelled to give employment only to members of the union. "We are well satisfied with the decision," said Forrest B. Smith, of the bookbinders' union. "The members of the board, and especially President Keefe, showed a remarkable acquaintance with labor affairs. Their decision is a just one." The scale was signed by two of the largest companies on August 9, and the agreement is now effective in all the shops in Chicago.

A CORRESPONDENT signing himself C. E. B., writing from St. Albans, Vermont, to THE INLAND PRINTER, says: "I am a faithful reader and admirer of your magazine. From its columns I have gained much that is interesting and instructive, and now I beg to trouble you with a question which I know you will answer if it comes within your field. I am a printer—brought up in my two older brothers' office. I imagine I have something of a literary mind, and have always entertained the hope that I might some day become a journalist. The time has now come for me to take a decisive step, and within the next year I

want to take up some course of reading and study which will strengthen my possibilities at the desk—something practical. Can you give me the information I need? By doing so you will greatly oblige." *Answer.*—We do not know anything that will suit your purpose better than "Steps into Journalism," by Edwin L. Shuman, of the Chicago *Journal* staff. This book treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents and reporters who do not already know it all. Its chapters include: Evolution of the Press—Plan of a Newspaper Article—A Day with a Reporter—Interviewing and Newsgathering—Getting a Start as Correspondent—Methods of the Editorial Room—Writing a Special—Women in Newspaper Work. Cloth bound; 230 pages; \$1.25. The Inland Printer Company.

In the printing department of the Riverside Press, says the Boston *Herald*, there is a group of men who have records for long service that are admirable. These men number twenty-five. Eight of them were with Mr. Henry O. Houghton when he started the Riverside Press. The group of twenty-five was recently photographed, and the men were grouped in the order of their seniority, the shortest term represented being sixteen years. The oldest of the men and the year each began his service at the Press, follow: Horace M. Severance, 1849; W. J. A. Sullivan, 1852; James Hennessey, 1852; William Kivlan, 1853; H. W. C. Lyon, 1853; Francis A. Morrow, 1854; W. H. Ackers, 1855, and George Kivlan, 1856. The taking of the photograph was made an occasion of much moment, and the sentiment surrounding it was expressed in the following poetic effort of a member of the printing department:

A PAGE FROM THE SWEET LONG AGO.

"We started in youth on the journey
With our leader,* so manly and strong;
Ever foremost was he in the tourney,
Together we strove well and long;
His motto was 'All well, or nothing'—
How the word to our hearts sends a glow!
For we held up his hands as he carved it
On a page of the sweet long ago.

"How the darkest of days seemed the brighter
At the sound of that step in the aisle;
Life's burdens were ever made lighter
By the grasp of his hand and his smile.
There are few of the Old Guard remaining,
Only seven the roll call can show;
Read our record, through sunshine and raining,
On that page of the sweet long ago.

"And often we fondly are dreaming,
As we listen to memory's rune;
From the past a fragrance is streaming,
As sweet as the roses of June.
Oh, swiftly life's sands now are flowing,
And longer the shadows shall grow,
But golden lines gleam in the showing,
On that page of the sweet long ago.

"Now the heights of the century nearing
Of the sunrise are catching the shine,
Here's a toast the old days endearing,
A health from the last of the wine;—
On our heads the touch of Time's fingers
Has sprinkled the silvery snow;
In our hearts, no frost ever lingers,
On that page of the sweet long ago.

"As our journey is nearing its ending,
Heart to heart we are welding love's ties;
O'er our proofsheets the Reader is bending,
Soon He'll send us the final revise.
We reckon not of many Decembers,
For the pathway we'll light as we go,
With a brand from the bright-glowing embers,
On that page of the sweet long ago."

EDWARD HALE CHEEVER.

*The late Hon. Henry Oscar Houghton.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

HOW TO MAKE TABS.

For the application of Golding's Elastine Tablet Gum, or any other substance for making tabs, there is nothing equal to Golding's Tablet Press. It makes the cost of blocking insignificant, and to operate it is a pastime. Two sizes: 6 by 12, for 2,000 sheets, \$6; and 8 by 16, for 5,000 sheets, \$12. Sold by dealers, and by Golding & Co., Boston, New York, Philadelphia and Chicago.

AN EXTENSIVE INKMAKING PLANT.

Albert Nathan & Co., of New York, the American representatives of the great inkmaking house of Beit & Co., Hamburg, Germany, has appointed the American Type Founders' Company general selling agent for Beit & Co's celebrated printing inks, and a complete stock will be carried at each branch of the big type company. Mr. Albert Nathan was for many



Factories in which Albert Nathan & Co's Printing Inks are Made.

years with Mr. Sigmund Ullman, and is thoroughly conversant with the special requirements of the printers of the United States. His principals operate one of the largest ink factories in the world, in which all the ingredients which enter into inks are made at first cost, under the supervision of some of Germany's most skillful and learned chemists.

Many manufacturers competed for the very extensive orders of the American Type Founders' Company, and after a series of tests covering six months, the Beit & Co. inks proved to be the best. These inks are used on the specimen book and other printing of the American Type Founders' Company.

DEERLAKE BRAND OF PAPER.

The Union Card and Paper Company, 198 William street, New York, call attention, in their advertisement on page 26, to their Deerlake Mills brand of paper. It is made without a particle of wood and is well liked by all who have used it. Being made of linen rags it will never turn yellow with age. The price is reasonable, and it is carried in all sizes and weights.

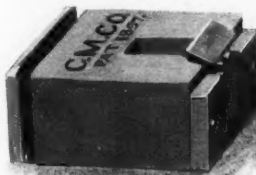
ELECTRIC MOTORS.

The large and constantly increasing demand for small power motors directly applicable to printing office machinery has been met by the Imperial Electric Company, 140 Washington street, New York, who have brought out a line of slow-speed motors that can be directly connected to typesetting machines, job presses, wire stitchers, paper cutters, binders, etc., without the use of countershafts to reduce speed, as is necessary with the ordinary motor. Typesetting machines, especially, have been made a study of for the last two years, and the motors as built today have the indorsement of the Mergenthaler Linotype Company. By their use the linotype becomes independent of fixed line shafts, and is removable, which is a great advantage in many cases, as, for instance, the placing of extra machines, or

moving machines nearer to light, etc. The motor is connected to the ordinary direct-current incandescent lamp circuit, and is operated by a small switch, no other starting device being necessary, and can be turned on or off at will, insuring economy of operation. These motors are now being operated successfully in newspaper and job printing offices, and are sure to fill a long-felt want. The Bullock Electric Company, St. Paul building, New York, and other cities, the well-known sales agents for all classes of direct-connected printing office motors, are sales agents for these motors, and will cheerfully furnish any further information relative to them.

FOR BOOK PUBLISHERS.

Mr. James L. Lee, president of The Challenge Machinery Company, has been granted a patent on an improved hook for



sectional blocks. The illustration gives a good idea of the invention. It will be seen that by journaling the screw on the inside of the ratchet wheel the hook or clamp is permitted to extend over the ratchet wheel, and reduces the space

between pages. Publishers will find it to their interest to investigate this new invention. Descriptive circular may be had from type foundries or The Challenge Machinery Company, sole manufacturers, Chicago.

PERIODICAL FOLDERS.

The Dexter Folder Company report a decided improvement in business. One of the most recent sales is for two rapid periodical folders for F. M. Lupton, of New York City, to fold the *Ladies' World*, *Good Literature* and the *People's Home Journal*. The machines are to be duplicates of those furnished about a year ago. They will fold a sheet of sixteen pages, paste it, and paste on a four-page cover, and also insert four folds, thus delivering sixteen, twenty or twenty-four pages completely pasted. They are also equipped with fountain paster, which deposits the paste line on the sheet after it is accurately registered and straightened at the first fold, thereby giving positive uniformity in the paste line.

TARCOLIN.

One of the most useful of modern discoveries is Tarcolin. It cleans rollers and type, cutting the ink better than benzine; rollers washed with it will not get hard and crack, but will last twice as long as when washed with benzine. It is nonpoisonous, nongaseous and nonexplosive. It has been approved by New York, Philadelphia and Chicago underwriters, and brings reduced rates of insurance. One gallon will do the work of four or five gallons of benzine. Another very useful device is the "Printers' Absorbent Ready Moist Bristle Brush"; these brushes once charged with Tarcolin will remain moist for several days. Printers in the West desiring particulars should write Mr. Frank Barhydt, 1014 Monadnock Block, Chicago, who is the Western representative of the manufacturers.

WHERE THE VALUE IS IN TYPE.

Type may be made with the greatest mechanical accuracy in the most durable metals, but if the design is inferior and inartistic it is like a body without a soul, and is of little value to printers who appreciate the artistic side of their business. The concern that produced Jenson Old Style, Bradley, and the De Vinnes, Columbus, Cushing, and a long list of the type successes during the past few years, makes type which excels not only in the chief merit of type — the design — but also in

accuracy, finish and durability. It embodies the best designs in the type world, the designs which have made it the leader of type fashions — in its famous copper alloy metal. The American Type Founders' Company originates — it never imitates. It makes the *best* type. Its type is used by all the best publications and by all the best printers. Why buy even the second-best when the best costs you no more?

"MAKING A GOOD IMPRESSION."

The above is the title of a booklet just issued by Messrs. Patterson & White, of Philadelphia, makers of "Crown" linotype metal. The work is intended to show the benefits and advantages to be derived by using the "Crown" metal in preference to others now on the market. The arguments used in favor of the "Crown" metal are quite convincing, and the book will no doubt have the effect of largely increasing the sale of that excellent brand. The cover of the booklet is printed in brown, black and red, the figure upon the first page being neatly embossed. The inside is printed upon enameled stock in red and blue-black, and the whole work tied with silk floss. Offices using linotype machines should send at once for a copy of this work. It will prove a money-saver.

THE HOYT METAL COMPANY.

The Hoyt Metal Company, St. Louis, Missouri, has one of the most extensive plants for the manufacture of solder, Babbitt metal, and stereotype and electrotype metal, in the United States, and the works contain all the latest facilities for handling the metals in the most up-to-date fashion. The apparatus which particularly attracts the attention of visitors is the one for mixing and pouring the metals. This device is used exclusively by the Hoyt Metal Company, and gives a uniformity in quality and mixture not to be obtained by other methods of preparing metal. While the company makes solder for plumbers and other uses, and Babbitt metal for railways, machine-shop use, sawmills, dynamos, etc., one of their specialties which most interests the readers of THE INLAND PRINTER is the excellent stereotype and electrotype metal. These metals are used by the best stereotype and electrotype plants in the country, and are always to be depended upon. The company is also manufacturing a most excellent quality of linotype metal, and its success in this line is fully up to the successes already met with in the other productions they turn out. As linotype machines are becoming more general every day, not only in the newspaper offices, but in book offices, the demand for metal of this kind will necessarily be greater, and the Hoyt Company is in position to fill all orders with the utmost promptness. In order to facilitate quick eastern delivery, metal can be shipped from their branch works at Arlington, New Jersey, so that those in the East need have no fear of delays when wishing metal in a hurry. Their metal for the Lanston Monotype machine has been approved by the manufacturers, the formula being arrived at after careful tests made by the Lanston Company.

TRAVELING IN PRIVATE CARS.

Traveling in a private car is a luxury that may now be enjoyed by any one. Any person desiring to rent a private car for any special trip the coming summer, to the Pacific Coast, or any of the eastern or northern resorts, can do so by applying to any agent of the Cincinnati, Hamilton & Dayton Railway, or by letter to the undersigned. These cars are fitted with every convenience, drawing-rooms, sleeping rooms, dining rooms, and carry a full crew of waiters and cooks. Where a party of ten or more get together, the arrangement is as economical as first-class hotel accommodations.

Parties desiring to go to Chicago via the Cincinnati, Hamilton & Dayton can enjoy all the convenience of a private car by simply paying for their railway ticket at the usual rate, and

\$2 a berth for sleeping car. The compartment sleeping cars on the Cincinnati, Hamilton & Dayton are arranged in separate rooms, each room containing two beds, a wash stand, drinking water and every appliance for the toilet. If desired, one, two, or even five of these rooms can be opened into each other en suite, but secluded from the rest of the car. The luxury of these cars can only be appreciated by personal experience. D. G. Edwards, Passenger Traffic Manager, Cincinnati, Hamilton & Dayton Railway, Cincinnati, Ohio.

THE TOURNAMENT.

We presume few of our readers are unacquainted with the features of the series of contests, called "The Century Tournament," instituted by the Campbell Company. The second contest of the series closes as we go to press, and all will be interested in comparing the result with the wonderful record established by Contest No. 1, which closed August 1, the details of which will be found in their elaborate advertisement in the September issue. Regardless of the benefit which will undoubtedly be derived by the Campbell Company on account of large and well-authenticated records to the credit of "The Century," printers generally will receive perhaps a greater benefit in being roused from a spirit of lethargy caused by the late business depression to a spirit of contest, which we trust will, before the series closes, remind us of the days of the Olympian games before printing presses were invented as a means of profitable contest. The Campbell Company tell us they will have an interesting display at the American Institute Fair, which opens at Madison Square Garden, New York City, September 20, and continues until November 3. All who can should improve this opportunity of examining the famous product of this progressive company.

A PITTSBURG VISIT.

A representative of THE INLAND PRINTER recently called on a number of printers, engravers and people in lines connected with printing in Pittsburgh, Pennsylvania, and found trade fairly good there, although somewhat uncertain on account of the coal miners' strike.

The Pittsburgh Photo-Engraving Company, located at 347-349 Fifth avenue, employ fourteen men and reported business good. They do a general line of engraving by both the half-tone and zinc-etching processes; also, considerable designing of catalogue covers, books, etc. Roland C. Smith is treasurer; G. Sherman Smith, president and manager, and James F. Brown, secretary.

The Rawsthorne Engraving and Printing Company are located in the Arrott building, Baker place. They do a general line of engraving, including electrotyping, and are in addition general printers and blank book manufacturers. Robert Rath, junior, is president; L. Rath, secretary, and F. L. Blain, treasurer and manager.

The Anderson-Hotz Engraving Company, 249 Fifth avenue, are general designers and wood and photo engravers.

The Fort Pitt Engraving Company, 717 Grant street, is one of the oldest establishments in this line in the city. They operate by all methods and give special attention to fine half-tone work for catalogue or book illustration. Mr. Paul C. Wolff is the manager.

The Penn Engraving Company, 404 Smithfield street, is one of the newer companies, but is fast coming to the front. The two gentlemen who control the destinies of this concern are W. F. Wilkes and A. C. Preston; both are hustlers and their company will no doubt be heard from before long.

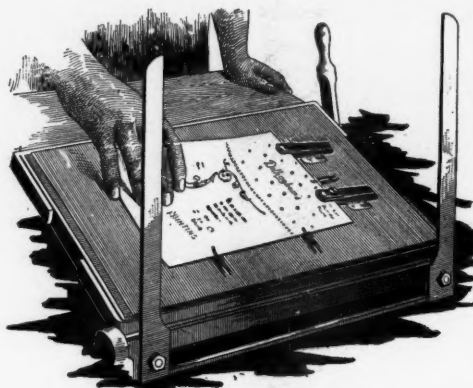
John Grayburn, manufacturer of printers' rollers and composition, 525 First avenue, was visited. Mr. Grayburn practically controls the roller business in Pittsburgh and receives orders from quite a territory in the vicinity of that city. Established in 1871 he has always conducted business on up-to-date

principles, and when he promises to have rollers ready at a certain time, you can always depend upon getting them.

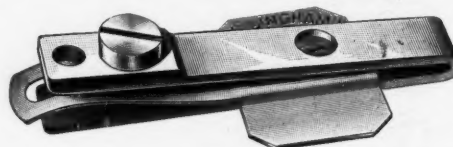
The Pittsburgh branch of the American Type Founders' Company is at 323 Third avenue. All of the goods manufactured by this company are carried in stock; Robert D. Clark, junior, is the manager.

A NOVEL PRESS PUNCH.

A California printer has invented an extremely useful device with which it is possible to print and punch holes in programmes, souvenirs, order blanks, show cards, dance cards, etc., at one operation, when the margin is one inch or more from the type, or it can be used separately. The Dillingham



Press Punch is secured to the platen, as shown in illustration above. Printers who have used this punch say: "It can be used on press and worked with or without type forms. When worked with a type form, it saves the cost of punching." . . . "We would not be without it if it cost five times as much as the selling price." . . . "It does its work perfectly, and saves us time and money." . . . "We thought we had no use for such an article, but in a few days we received a job on which we could use it to advantage, and saved double



DILLINGHAM PRESS PUNCH, FOR PUNCHING SIMULTANEOUSLY WITH PRINTING.

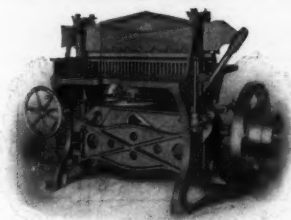
its cost." The Dillingham Press Punch does its work perfectly. The price is \$1.25 each, net. They are for sale exclusively by the American Type Founders' Company at all its branches.

A NEW STORE.

The establishment of the new store at 329 Dearborn street, Chicago, Illinois, for the exhibition of cutting machines, is a further evidence of the progressive spirit that has always accompanied the manufacture of the Brown & Carver cutting machines. In the full line of latest improved Brown & Carver cutting machines which are in operation by steam power, and also with electric motors attached, at 329 Dearborn street, Oswego Machine Works have shown that the original policy to improve when and wherever possible has been successfully carried out. Mr. J. M. Ives, well known to the trade, is in charge, and will be glad of the opportunity to explain the merits of the latest improved Brown & Carver automatic clamp cutters to intending purchasers and others.

SEYBOLD MACHINE COMPANY.

We understand that the Seybold Machine Company, of Dayton, Ohio, although busy right through the "hard times," are feeling in no uncertain manner the business revival. Those



who are anticipating being present at the Typothetae meeting at Nashville will be interested in seeing one of their "Monarch" cutters which is running in Machinery Hall in the Foster & Webb exhibit, as this machine embodies all the latest develop-

ments in the way of a paper cutter, and is distinctively a new type. Their celebrated job folders are also meeting with a large sale among the leading trade. Their massive embossers, built on new lines, are also largely in demand. All their friends in the trade are cordially invited if they are in the vicinity of their works to stop in and see their shops.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price \$1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

FOR SALE.

BARGAIN IN CYLINDER PRESS—Campbell job press, with springs, size 22 x 28, in fair condition; sold for no fault, but on account too small for our work. Price, \$300; half cash, balance 12 months. BENNETT PRINTING HOUSE, Atlanta, Ga.

FOR SALE AT A BARGAIN—A complete printing outfit, including a 7 by 11 Perfected Prouty press, 60 fonts book and job type, furniture, brass rule, etc., all practically new; 16-inch Utility paper cutter. A great bargain for cash. Address, inclosing stamp for reply and particulars, REV. JOHN W. SANBORN, Smethport, Pennsylvania.

FOR SALE—Job printing outfit, good as new. A bargain for some one. "O 1041," INLAND PRINTER.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "O 109," INLAND PRINTER.

FOR SALE—Two Potter angle-bar web presses and one stereotype outfit, in first-class order. "O 1024," INLAND PRINTER.

HELP WANTED.

JOB COMPOSITOR AND DESIGNER in pen-and-ink and wash drawings. "O 1037," INLAND PRINTER.

PRINTER WANTED—To take entire charge modern office; city of 300,000; make all estimates; also invest \$1,500; company paying well; fine position. "O 1029," INLAND PRINTER.

TYPE FOUNDER—Wanted, a first-class man, capable of starting and managing the mechanical department of a type foundry. Address, with references and experience, "O 1016," INLAND PRINTER.

WANTED—A first-class pen-and-ink artist, experienced in designing and drawing for an engraving establishment. State experience and salary expected. "O 1015," INLAND PRINTER.

WANTED—First-class half-tone finisher, with good executive abilities, for a large house. The highest wages to the best man. "O 1040," INLAND PRINTER.

WANTED—Good binder who wants to attend college. About three hours' work a day. College A 1. References. Address "COLLEGE PRINTER," Berea, Kentucky.

SITUATIONS WANTED.

A CHICAGO book and job foreman of twenty-five years' experience desires position as foreman in a hustling office anywhere. References furnished. "O 1018," INLAND PRINTER.

AN EXPERIENCED, up-to-date job printer, competent to estimate on all classes of work and to take charge as manager or foreman of plant, desires a situation in the West or South. A 1 Chicago references. "O 1033," INLAND PRINTER.

ASSISTANT SUPERINTENDENT of printing plant in Connecticut desires similar position in West. Man of character. References A 1. With present firm five years; offered contract for 1898, but want to go west at once; young; hustler; high-class work. "O 1022," INLAND PRINTER.

BY PRESSMAN—Experienced on fine bookwork, also on duplex perfecting press; best references. "O 1031," INLAND PRINTER.

CHALK PLATE ARTIST and stereotyper desires to change location. Fair job printer. "O 1017," INLAND PRINTER.

CHALK PLATE ARTIST wants position on newspaper; experienced; original. Good on buildings, portraits. Samples submitted. "O 1020," INLAND PRINTER.

DESIGNER and portrait artist, commercial or newspaper, wants permanent position. Reliable, sober, furnish reference. "O 1035," INLAND PRINTER.

EXPERIENCED PRESSMAN wishes steady position; wages not particular; can take charge. "O 1034," INLAND PRINTER.

JOB COMPOSITOR—Capable of taking charge of office, and having had several years' such experience, desires position where proprietor wants man of character, thoroughly trustworthy and devoted to his interests; salary moderate. F. B. E., 50 Appleton street, Boston, Mass.

JOBROOM FOREMAN—Capable of managing office by up-to-date methods; original ideas. "O 1025," INLAND PRINTER.

NEWSPAPER ARTIST desires position; portraits, sketches cartoons, etc.; pen-and-ink or chalk plates. "O 1010," INLAND PRINTER.

PRINTER—JOKE WRITER (original)—seeks situation on a newspaper. M. JOE CRONIN, 300 North Thirteenth street, Philadelphia, Pa.

SITUATION WANTED—By expert stockman and cutter. Thoroughly experienced and competent to take full charge of stockroom or bindery. First-class references. No objection to leaving the city. "O 1039," INLAND PRINTER.

SUPERINTENDENCY—By practical printer and lithographer, embossing and color worker. Cigar labels and show printing a specialty. Address, stating salary paid, ROBERT, care P. O. Station "K," New York City.

WANTED—Position by thorough printer, pressman and stereotyper. The best of letters. "O 1013," INLAND PRINTER.

WANTED—Position on Southern paper by sober, reliable Chicago compositor; single; with experience soliciting ads. and job-work. "O 1024," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A GREAT BARGAIN—An old well established label office, doing a paying business. Will be sold for less than cost before January 1, 1898. "O 1014," INLAND PRINTER.

FOR SALE—A farm and dairy monthly; also, a poultry journal. Ill health, cause. Particulars furnished. "O 1018," INLAND PRINTER.

FOR SALE—A first-class up-to-date job printing office with established run of business. None but reliable parties need apply. A bargain. DODSON PRINTERS' SUPPLY CO., Atlanta, Georgia.

FOR SALE—First-class engraving plant, for cash only; about \$2,500; do not answer unless you have the cash. "O 1012," INLAND PRINTER.

FOR SALE—Stock-cut and engraving business for sale, owing to proprietor's inability to give it further attention, for good business reasons. No reasonable offer refused. For full particulars address "O 1044," INLAND PRINTER.

WANTED TO PURCHASE.

WANTED—A 14 by 22 job press; also music type. Address DAWLEY MUSIC CONCERN, 107 North Eighth street, St. Louis, Missouri.

MISCELLANEOUS.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

MISCELLANEOUS.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, $\frac{1}{2}$ cent an inch. **THE HIRD MANUFACTURING CO.,** Cleveland, Ohio.

CHALK PLATES RECOATED, only $\frac{1}{2}$ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. **BYRON HOPE & CO.,** Cleveland, Ohio.

POTTER JOB STEREOTYPING OUTFIT—Practical, easy to operate, process entirely new, type always cold, designed for large job offices. It does the work and is a money maker. Book free. **B. F. CURTIS**, general selling agent, 150 Worth street, New York.

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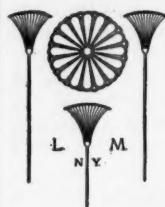
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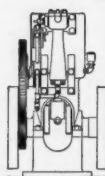
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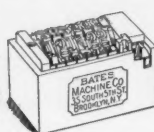
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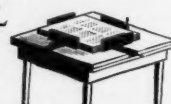
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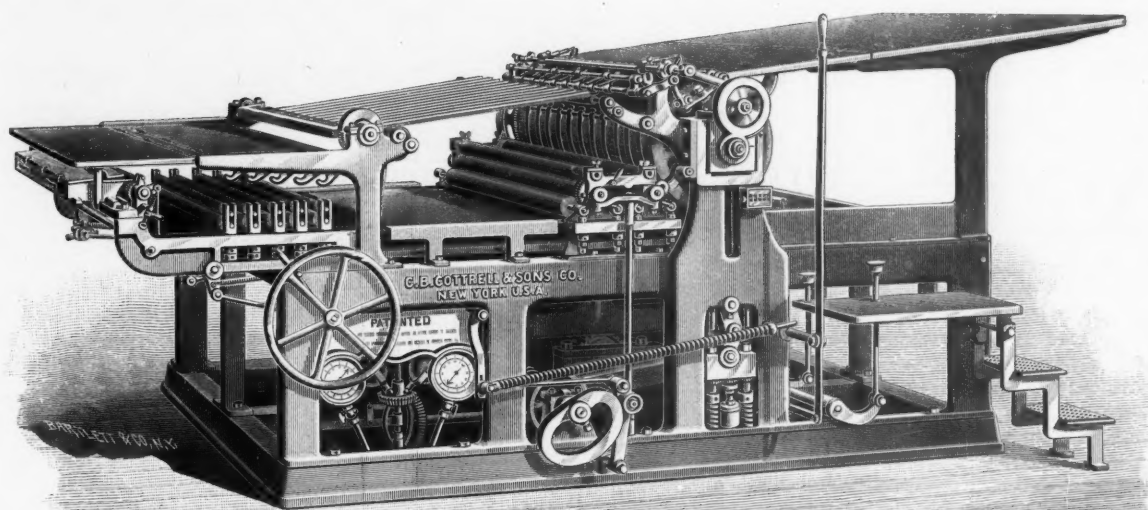


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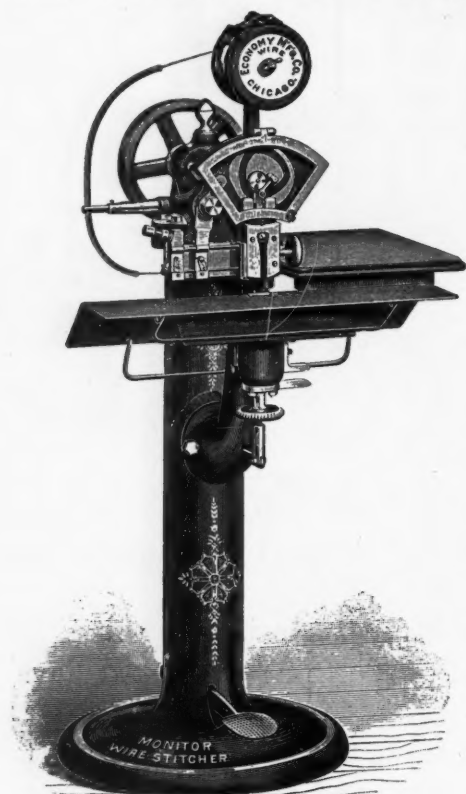
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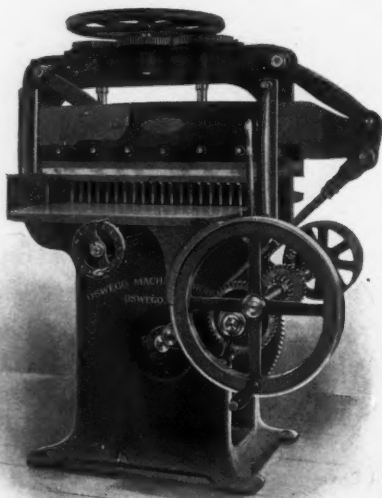
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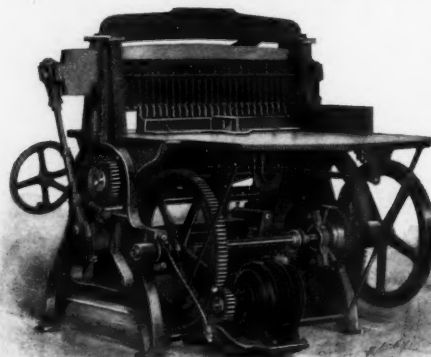
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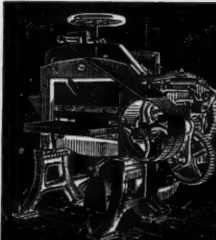
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AD	71 28	740 37 0	865 43 5	200 10 0	120 6 0	90 4 10
ADa	76 30	825 41 5	950 47 10	220 11 0	125 6 5	90 4 10
AE	82 32	950 47 10	1,075 53 15	240 12 0	125 6 5	95 4 15
AEa	91 35	1,050 52 10	1,175 58 15	250 12 10	130 6 10	95 4 15
AF	95 37	1,150 57 10	1,275 63 15	260 13 0	135 6 15	100 5 0
AFa	100 39	1,250 62 10	1,375 68 15	280 14 0	140 7 0	100 5 0
AG	108 42	1,400 70 0	1,525 76 5	315 15 15	145 7 5	105 5 5
AGa	113 44	1,500 75 0	1,625 81 5	325 16 5	150 7 10	105 5 5
AH	120 47	1,600 80 0	1,725 86 5	340 17 0	155 7 15	110 5 10
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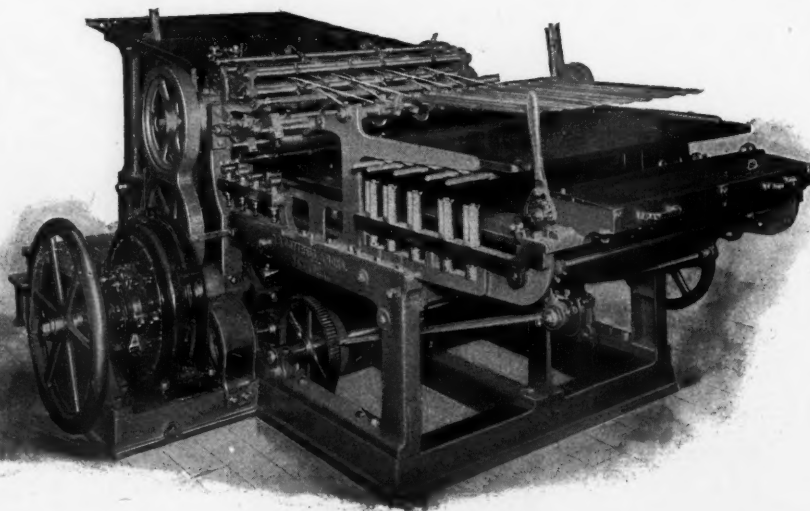
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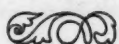
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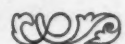
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 174—49½ x 50 Wharfedale Cylinder, 4 rollers, gear motion, front delivery, table distribution, steam and overhead fixtures.
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DRUM CYLINDERS—Continued.

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 181—30 x 42 Potter Drum Cylinder, 2 rollers, tapeless delivery, wire springs, back-up, rack and cam distribution, steam and overhead fixtures.
 162—32 x 43 Country Campbell, 2 rollers, table distribution, steam and overhead fixtures.
 161—24 x 30 Potter Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.
 156—24 x 28 Hoe Pony Drum Cylinder, wire springs, tape delivery, 2 rollers, steam and overhead fixtures.
 131—24 x 29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
 160—23 x 28 Hoe Pony Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.
 132—23 x 28 Taylor Drum Cylinder, wire springs, tape delivery, steam and overhead fixtures.
 130—17 x 22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and overhead fixtures.
 127—17 x 21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.
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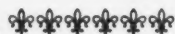
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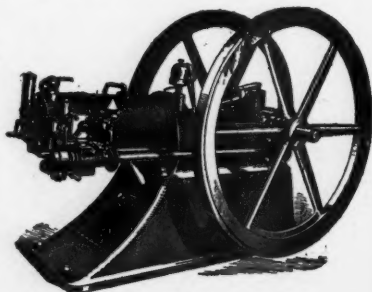
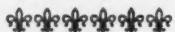
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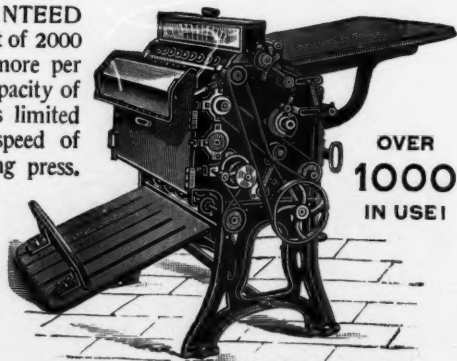
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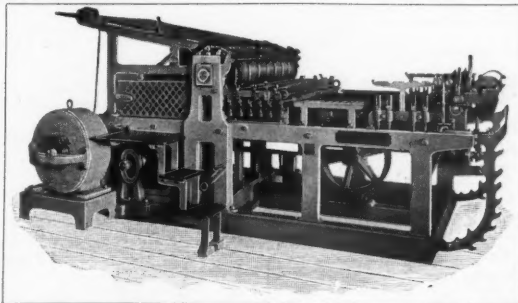
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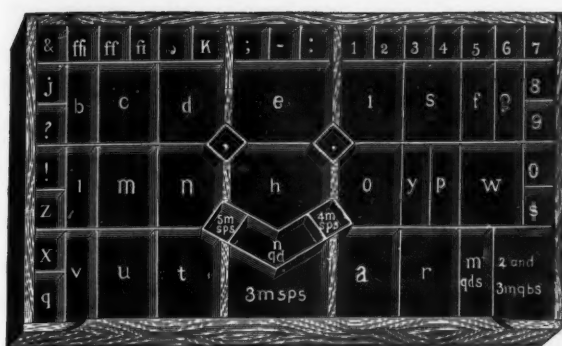
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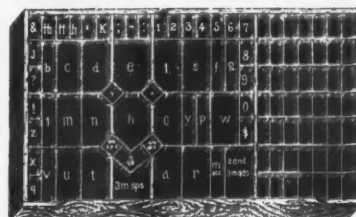
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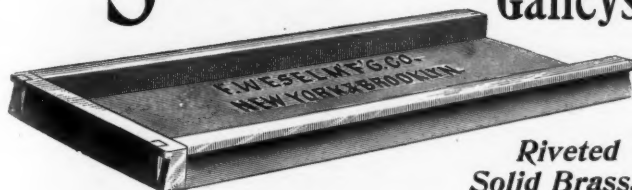
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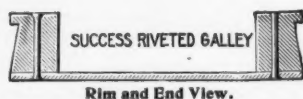
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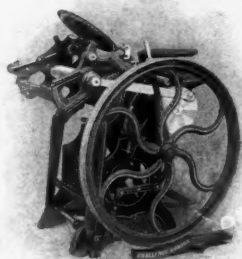
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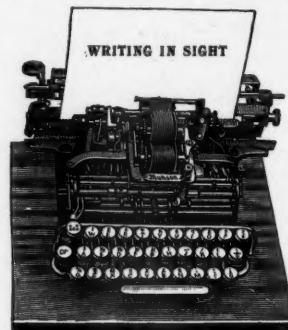
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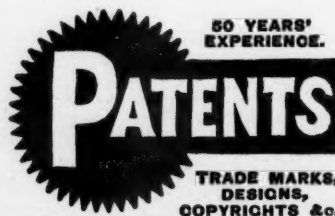
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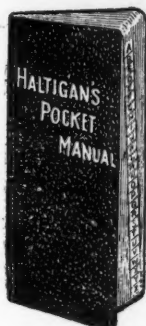
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It contains a complete Vocabulary of Double Words from Webster's International Dictionary—an invaluable assistant in the quick determination of those vexing "compounds" usually encountered by all engaged in the correct reproduction of literary work; over five hundred Latin and French words, phrases, legal maxims, and colloquial expressions, with their definitions, from all the leading authorities, which to the everyday individual and the student of law will afford a ready and reliable means of interpretation; an exhaustive alphabetical list of contractions and abbreviations commonly used in writing and printing; an authoritative list of county names in the United States, carefully revised according to the latest Government publications, and arranged in alphabetical order by States; the Declaration of Independence, with the names of the Signers; the Constitution of the United States, with amendments and dates of ratifications, together with nearly SEVENTY PAGES of the most useful historical and general information, designed to be of the utmost benefit to the average man, and all gathered from the most reliable sources. 160 pages; size, 5½ by 2½ inches.

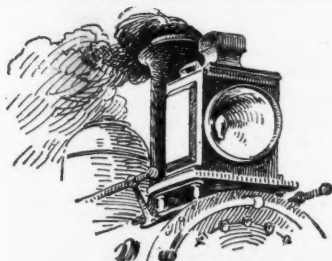
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THE INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISEMENT WRITERS.

Chatfield, C. F., 179 Front st., Owego, N. Y. *Not Oswego.* Chatfield ads. are good ads.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia. Designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

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Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

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Griffin, H., & Sons, 75 Duane street, New York; also boxmakers' papers and furniture leathers.

Ingalls & Co., Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also, paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type Founders.

Missouri Brass Type Foundry Co., 1611 South Jefferson ave., St. Louis, Mo.

BRONZE POWDERS.

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BRONZING MACHINES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

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James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

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Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers of printing presses, electrotype machinery and printing materials.

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Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

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Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

INK MANUFACTURERS.

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American Type Founders' Co. Cutters of all standard makes on sale at all branches.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER CUTTERS.

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Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print and manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

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Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Coloritype Co., 32 and 34 La Fayette place, New York.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.W., Washington, D. C. Unexcelled half-tone and line engraving.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching and designing.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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PHOTO-ENGRAVERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

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Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman & Sherry, 84 S. Market street, Chicago. Mfrs. printers' rollers and tablet composition.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Hart & Zugelder, 117 North Water st., Rochester, N. Y. Padding glue.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oil-cloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

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Richmond Bros., St. Johns, Mich. Mfrs. special printing office engines. Circulars free.

STEEL RULE.

J. F. Helmsold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, complete selection, most original designs. For sale at following branches:

Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-612 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburg, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

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Thorne Typesetting Machine Co., 34 Park Row, New York; 139 Monroe st., Chicago.

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American Type Founders' Co., carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

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Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

Missouri Brass Type Foundry Company,

1611 South Jefferson Avenue,
ST. LOUIS, MO.

Manufacturers of **Brass Type** of Every Description

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

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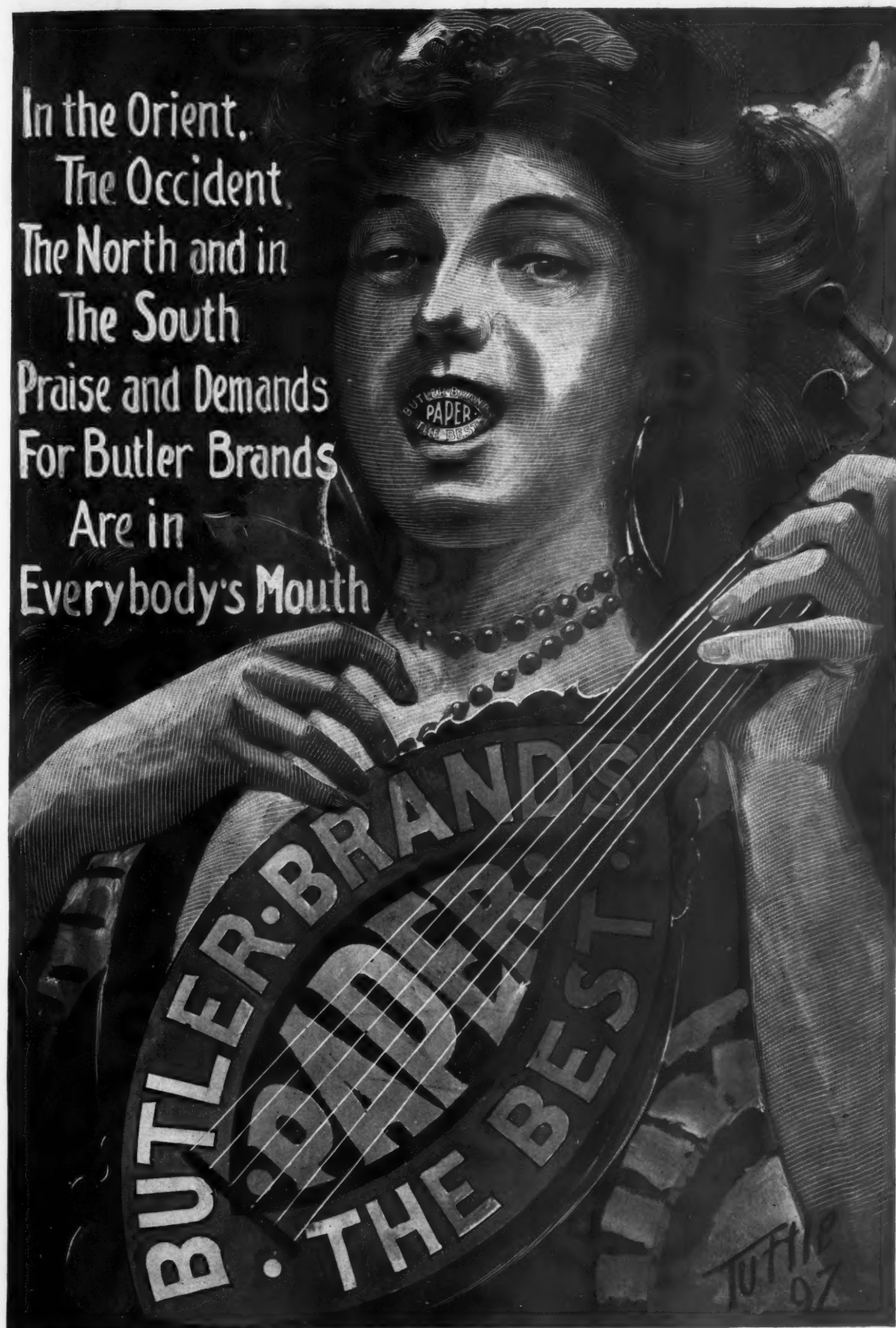
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In the Orient,
The Occident
The North and in
The South
Praise and Demands
For Butler Brands
Are in
Everybody's Mouth

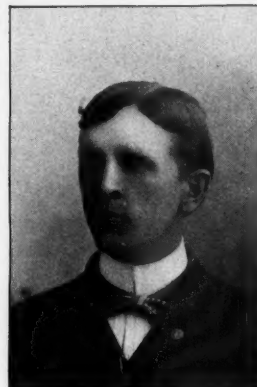




E. G. KREHBIEL, Pressman.

The Winners of Contest No. 2

Come out of the
West.



WILLIAM KRUSEMEIER, Feeder.

Employed by C. J. Krehbiel & Co., Cincinnati, Ohio.

The Winning Job

Printed on a No. 00 Four-Roller "Century" Press;

Bed, 45 x 62 inches.

Label Form.

Size of Sheet, 23 x 54.

Pounds to ream of above size, 101.

Electroplates used.

Entire time consumed in make-ready, 3 hours.

Feeder put up all lifts.

Actual running speed of press throughout, 1,740
per hour.

Total number of impressions printed, 87,700.

Number of hours and minutes run from the time
press started until form was off the press,
including all stops, such as washing up, putting
up paper, etc., incidental to regular work, 58
hours.

Average number of impressions per hour, 1,512, or
a total of 15,120 impressions per day.

*This record was sworn to before a Notary
Public and countersigned by C. J. Krehbiel & Co.*

E. G. KREHBIEL

Was born March 13, 1861, at Newport (now Marine City), Mich., and entered the printing office of Krehbiel & Moss as an apprentice in 1878. After his term of apprenticeship, during which time he had familiarized himself with the construction and details of nearly every make and style of press, from the small jobber to the finest of cylinder presses, and consequently gained a broad knowledge of the principles of presswork, he was made foreman of the press department of the firm of C. J. Krehbiel & Co., and has held that position ever since. He is now generally recognized as one of the most expert pressmen in the country.

WILLIAM KRUSEMEIER

Was born July 23, 1874, at Fort Omaha, Neb. He first went to work in the office of the Enquirer Job Printing Co., Cincinnati, as utility boy and feeder. Early in 1893 he left Cincinnati to accept a position in the pressroom of the Winterburn Show Printing Co. at Chicago, and the year following entered the employ of J. C. Winship & Co. Later he decided to adopt journalism as a profession, and became associate editor of the *Chicago Amusement News*. It was not long, however, before he returned to Cincinnati, finding employment in the pressroom of C. J. Krehbiel & Co., where he has shown himself to be a conscientious workman and succeeded in demonstrating the wondrous possibilities of the Campbell "Century" press.



REPORT OF THE JUDGES.

CAMPBELL PRINTING PRESS & MFG. CO., New York.

October 12, 1897.

Gentlemen,—In Contest No. 2 of the Tournament of the "Century," the work submitted by E. G. Krehbiel, pressman, and William Krusemeier, feeder, is in my judgment the most deserving of the award.

Yours very truly,

LOUIS H. ORR.

CAMPBELL PRINTING PRESS & MFG. CO., New York.

October 12, 1897.

Gentlemen,—I am in receipt of work which has been submitted in Contest No. 2 of the Tournament of the "Century." After careful examination of the returns I am of the opinion that the prize should be awarded to E. G. Krehbiel, pressman, and William Krusemeier, feeder.

Very truly yours,

C. B. WOODWARD.

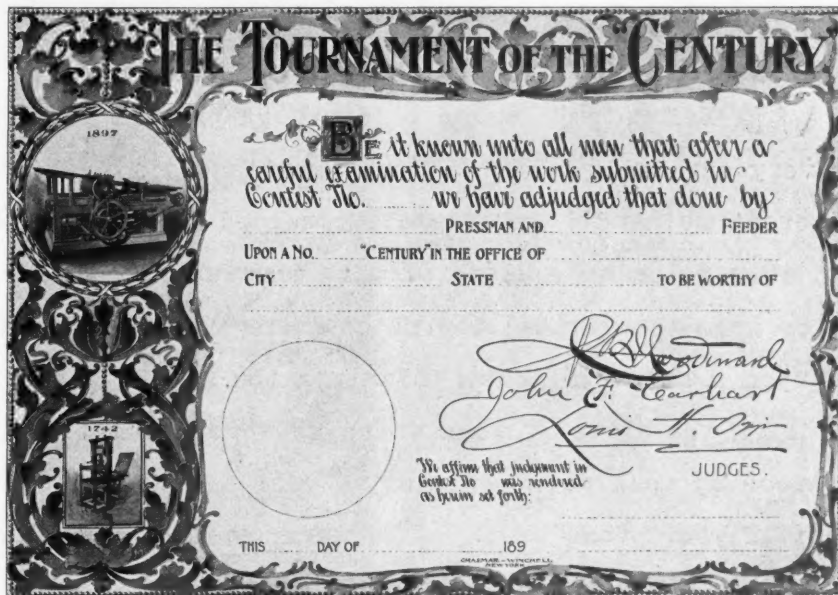
CAMPBELL PRINTING PRESS & MFG. CO., New York.

October 21, 1897.

Gentlemen,—After a careful examination of the specimens submitted, I find that the one submitted by E. G. Krehbiel, pressman, and William Krusemeier, feeder, of C. J. Krehbiel & Co., Cincinnati, is most worthy of the prizes offered in Contest No. 2 of the "Century" Tournament. This is an excellent specimen of everyday presswork.

Yours very truly,

J. F. EARHART.



In conformity with the report of the judges, it gives us great pleasure to present the awards of \$60 and \$40 to Messrs. Krehbiel and Krusemeier, and also the Certificate of Award duly signed by the judges and sealed by us.

Contest No. 3, now under way, promises to be a Rouser. It closes November 30. Don't fail to be in it. Awards, \$60 and \$40.

Contest No. 4 begins December 1, ends January 31, 1898. Awards, \$60 and \$40.

Contest No. 5 begins February 1, ends March 31. Awards, \$60 and \$40.

FINAL CONTEST begins April 1, ends May 31. Awards, \$600 Pressman, \$400 Feeder.



THE WAYSIDE PRESS: A PRINT SHOP for the
Careful Printing of FINE BOOKS and the *Higher Classes*
 of COMMERCIAL WORK. *Springfield, Mass. U.S.A.*

 All Commercial
 Designs bearing
 this device are
 made at the Wayside Studio, by draughtsmen
 working under the personal supervision of
 WILL BRADLEY

October 2, 1897.

THE CAMPBELL PRINTING PRESS & MFG. CO.

My Dear Mr. Wood:—

Before purchasing a "Century" press I looked the field over very carefully. Your advertisements claiming high speed did not interest me, and I am afraid prejudiced me against the press. I felt that we were doing a class of work that would command a certain price upon the market; the price I knew would admit of its being done upon a stop-cylinder, which was the only press I thought capable of doing the class of work which we were attempting.

After my talk with you about a year ago, I came to the conclusion that if your press would do my work, at any speed I saw fit to run at, and do the work in a perfectly satisfactory manner, then it must be an economical press to own, and upon your positive guarantee that it would do this I put one in.

It has done everything you have claimed for it, is very handy to get at, and the forms that are put upon it are made ready very quickly. We have run it at various speeds, the product seemingly being only limited by the ability of the feeder.

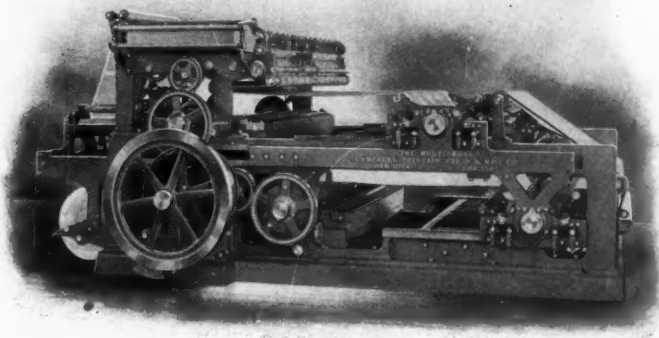
We recently ran a large form of close register color work at a speed of 2,200 per hour, with the greatest satisfaction.

I am glad to say we are perfectly satisfied.

Cordially,

Will Bradley

The Multipress vs. the "Duplex."

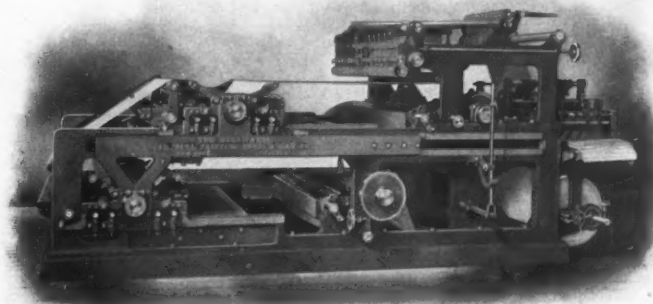


Prints on a Web from Flat Forms of Type.

The Multipress is the only press of the kind which can be purchased with absolute surety of title and with bonded indemnity against legal process.

“ As interesting a row as I have seen in some time is now going on between the Campbell Printing Press Company, of New York, and the Duplex Printing Press Company, of Battle Creek, Mich. It is, as usual, over a question of patents, and both companies claim to have the best of it. As a matter of fact, the case is still undecided before Judge Swan, of Detroit, with the odds largely in favor of the Campbells. There have been four cases on the subject already decided in their favor. Now the Duplex people publish a 'Warning' in the *Fourth Estate*, and the Campbells add a little 'Beware' tag to their advertisement in *Newspaperdom*. I understand that the Duplex people have mortgaged all its assets to Charles Austin, so if users of their presses are prosecuted by the Campbells, they (the Duplex Company) cannot be held financially responsible. It would seem to be the part of wisdom for any intending purchaser of either press to demand an approved bond to protect themselves against infringement suits, whichever way Judge Swan's decision may go. I am having the matter looked into and shall have more to say on the subject in future issues.—*Editor of Journalist, July, 1897.* ”

We approve
the *Journalist's* suggestion
and will be pleased to
furnish bonds
of unquestioned security
whenever desired.
Let others do the same.



4, 6 or 8 paged papers at from 5,000 to 6,000 per hour.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.

5 Madison Avenue, New York.

5 Bridewell Place, London, E. C.

THE BIGGEST LITTLE THING ON EARTH



WHEN we tell printers the output of this press—50,000 to 100,000 cards, tags, blotters, box blanks or envelopes per day (5,000 per hour guaranteed)—they sometimes say, "That's all right, but one can't find the work for it."

Printers big and printers little—north, south, east and west—are finding work for it. They write us that they use it on small runs of one, two and three thousand, as well as on big runs. They keep it humming, and every one of them says it is a money-maker. The truth is, it is the most profitable machine for the money that can be placed in a printing office.

FOR FURTHER PARTICULARS ADDRESS

The Harris Automatic Press Co.

NILES, OHIO, U. S. A.

THE THORNE



Is the only Mechanical Type Setter producing Composition and Distribution at one and the same time

... On One Machine

by the use of individual types

Results equal if not superior to hand work,
and allowing of

CHEAP AND RAPID CORRECTIONS.

A machine for the Newspaper or Book
Office at a moderate price and on reasonable
terms.

SEND FOR CATALOGUE.

Thorne Type Setting Machine Co.

34 Park Row
New York

139 Monroe St.
Chicago





Japenecke Bros
and J. Schneemann

Offices:
536/38
PEARL STREET
N.Y.

NEWARK N.J.
AND HANNOVER
GERMANY

PRINTING INKS
Dry Colors
Bronze Powders
Varnishes

**GOLDING
JOBBER
No. 7.**

SIZE: 10 x 15 inches.

The
Counter
that
counts
ONLY the
Impressions.



OUR PRODUCTS SAVE LABOR AND RAISE THE
STANDARD OF QUALITY.

THE GOLDING JOBBER.

A press for speed, strength and profit that will introduce the highest attainments of the nineteenth century in platen printing machinery to the approaching twentieth century. Built for producing the highest grades of work well and economically, and not too expensive in initial cost for printing of a cheaper nature where a large product is the chief desideratum.

A FEW
POINTS
OF
EXCELLENCE.

Ink Fountain giving forty inches surface supply to every impression.

Automatic Brayer having a full movement on the disk after each impression.

Steel Shafts, Studs and Drawbars taking the strain of impression.

Impression Throw-off that can be operated easily and quickly in any position.

Impression Regulators which can be set instantly to any form.

Duplex Distributer under the bed, equal to double rolling on other presses.

Positive Movement in all main parts, without cams or slides.

Quick-return Platen Movement, unequaled for rapid feeding and delivery.

Solid Platen Bearings which can never wear out.

Counting Attachment in plain sight of the feeder, registering only when the impression is on.

Solid Frame in one casting, insuring perfect and permanent alignment of bearings.

SIZES AND SPEEDS.

These presses are built in the following sizes, and are guaranteed to run by power at the maximum speeds.

No. 6—	8 x 12 inches—	3,000 per hour.
No. 7—	10 x 15 "	2,500 "
No. 8—	12 x 18 "	2,000 "
No. 9—	15 x 21 "	1,800 "

GOLDING ART JOBBER.

Examination of the accompanying illustration will show the solidity of construction, symmetry of proportion and adaptability to the finest grades of cut and color work of this press. It has a full-length fountain, four form rollers, platen and rocker merged in one, and an adjustable bed resting on self-adjusting ball bearings. It is a triumph of practical American ingenuity.



Speed:
2,500
per
hour.

GOLDING
ART
JOBBER.

SIZE:
12 x 18
inches.

The manufacturers solicit correspondence regarding these and many other labor-saving machines for printers. Presses will be sent to any responsible printer subject to trial. Write for complete Illustrated Catalogue and terms to

BOSTON,
NEW YORK,

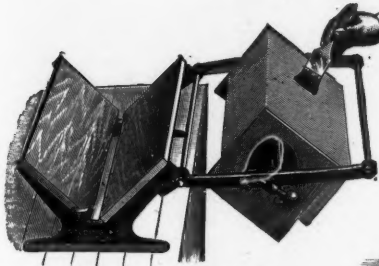
GOLDING & CO.

PHILADELPHIA,
CHICAGO.

GOLDING & CO'S HIGH-GRADE MACHINERY AND TOOLS

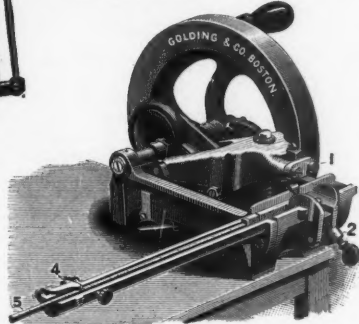
USED AND PRAISED BY GOOD PRINTERS THE WORLD OVER.

WE MANUFACTURE, UNDER ONE ROOF, NEARLY EVERY ARTICLE THAT GOES INTO THE MAKE-UP OF A COMPLETE PRINTING PLANT.



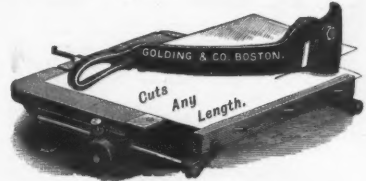
GOLDING TABLET PRESS.

Two sizes—No. 1, holding 2,000 sheets; No. 2, holding 5,000 sheets.



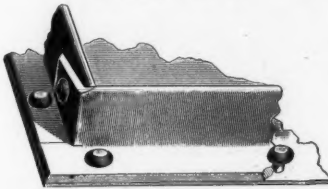
LITTLE GIANT RULE SHAPER.

Absolutely necessary to complete rule-working equipment.



BOSTON CARD CUTTER.

Three sizes—8-inch, 12-inch and 24-inch.



ALL-BRASS RIVETED GALLEY.

Cut shows corner construction and bottom fastening.

GOLDING SAFETY-VALVE BENZINE CAN.

Two sizes—pint and quart. Made of steel. The only safe can.



Available wherever accurate count is desirable. Can be attached to any machine or movable body. No delicate parts to wear or get out of order easily.



STANDARD JOB STICK.

Not the only stick in the office, but the best for job work.



BOSTON NEWS STICK.

The best news stick. Cannot possibly spring.



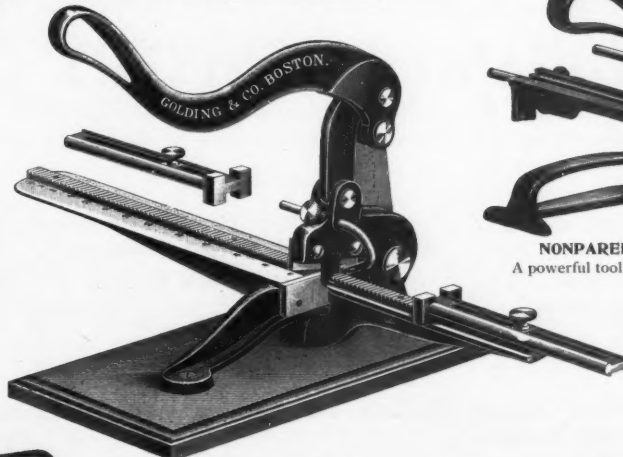
GOLDING PRESS PUNCH.

Can be locked in form and work printed and punched simultaneously.



PEARL LEAD CUTTER.

Low-priced and useful.



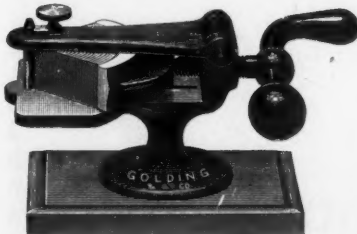
IMPROVED LITTLE GIANT LEAD AND RULE CUTTER.

The only perfect lead and rule cutter.



NONPAREIL LEAD CUTTER.

A powerful tool. Cuts three-point rule.

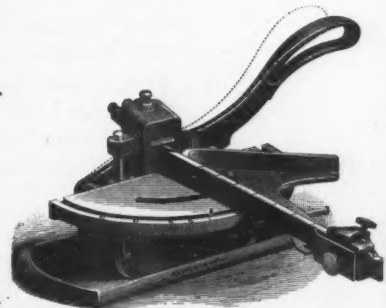


GOLDING RULE CURVER.

Two sizes—No. 1, curves $\frac{1}{4}$ to 4 inches; No. 2, curves $\frac{3}{8}$ to 8 inches.

OTHER UP-TO-DATE PRODUCTS:

STEEL ROLLER BEARERS. BODKINS.
STEEL SCORING RULE. TWEEZERS.
STEEL PERFORATING RULE. INK SLICES.
STEEL CUTTING RULE. INK MULLERS.
PLYMOUTH ROCK MAILER. HAND ROLLERS.
COMPOSITION KETTLES. SCREW QUAINS.
YANKEE JOB STICK. POCKET RULE CASE.
STANDARD NEWS STICK. TYPE-HIGH GAUGE.
ANNEX TYPE BOX. LABEL HOLDERS.



GOLDING UPRIGHT MITERER.

Combines many points of superiority.

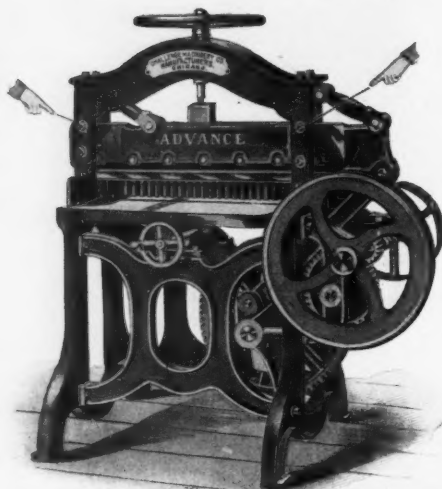
Branch Salesrooms: { 28 ELM STREET, NEW YORK.
1004 ARCH ST., PHILADELPHIA.
78-80 JACKSON BLD., CHICAGO.

GOLDING & CO. 177-199 Fort Hill Square, Boston, Mass.

Advance

THE SIMPLEST, SAFEST
STRONGEST AND BEST

Power Cutter



AT A MINIMUM COST.

It is fitted for hand or steam, is solidly built, the frame is firmly stayed by two substantial cross-braces, upon which is bolted the arch that supports the center of bed, making it perfectly rigid and firm under pressure of clamp or knife. It is fitted with interlocking back gauge and clamp, by which paper may be cut to within half an inch of the knife. It has brass figured rules in bed, back and front. The throw-off is automatic, and stops the knife instantly; it may be thrown off at any point, thus obviating possible waste of paper through error. The knife has a dip-cut, which will be duly appreciated by all requiring a power paper cutter.

Prices on skids f.o.b. cars:

SIZE	SQUARES	ON SKIDS	PRICE
30-inch....	80 inches....	1450 lbs....	\$300.00
33-inch....	88 inches....	1700 lbs....	350.00

We make no extra charge for packing when shipped on skids. Boxing, \$5.50.

The Challenge Machinery Co.
Sole Manufacturers,
CHICAGO.

WRITE FOR TERMS OR NET CASH PRICES.

For Sale by **Typefounders and Dealers Only.**

Any Type Founder or Dealer...

Send for new seen illustrated booklet to
Hundreds of others if you want to read it.
"Often run 8 x 12 up to 3200 an hour."
Hambly Printing Co. has 3
"Challenging-Gordon are our profit makers."
Snalley Printing Co. has 7
"Challenge is best Gordon ever made."
Eugene Baker has 5
"Perfectly satisfactory in every respect."
Geo. E. Marshall has 4
"Excels all others in quality and speed."
Toby Roberts has 4
"Twenty-five per cent. more work."
The Foster Press has 5
"Leading Chicago Printers"
Here is proof from a few
Because it will turn out more work and do
it better than any job press you ever saw.

Challenge-Gordon
Many Printers Have Made Money, Even
Through the Hard Times, by Using the

SECONDHAND MACHINERY AND STEREOTYPE ELECTROTYPE.

Guaranteed to be first-class in every respect. Write for full description.

One Molding Press, 24 x 31
Two Molding Presses, 16 x 22
Roughing Machine, 17 x 28
Two Lloyd Blackleaders, 17 x 25

One Daniels Planer, 17 x 36
Brush Dynamo, No. 2
Shoot Board, 12 x 18

PRINTING PRESSES.

One Campbell Oscillator, 4-Roller, 42 x 56, Table Distribution.
One Cottrell, " 38 x 55, " "
One Universal, 13 x 19,
One Hoe Drum Cylinder, 26 x 34, Table Distribution.
One Huber Perfecting, 37 x 52,
Two Roller Racks and Cam.

GEO. E. LLOYD & CO.

Write us for Catalogue of New Machinery.

202-204 S. Clinton Street, CHICAGO, ILL.



ONE MORE WITNESS TO THE FACT THAT
MANZ STANDS AT THE HEAD

J. MANZ & CO.
 DESIGNERS ENGRAVERS ELECTROTYPERS
 195-207 CANAL ST 160 ADAMS ST.
CHICAGO



THREE Long Distance Trunk Telephone Lines and nine subordinate lines connect every department of this immense establishment with the business world. Eighteen house-telephones render inter-department communication rapid and easy.

(Extract from Chicago Telephone Directory.)

*Main 217	MANZ, J. & CO.	South Side Office	407, 160 Adams.
*Main 217	"	Main Office,	195 S. Canal.
*Main 217	"	Order Dept.	195 S. Canal.
*Main 217	"	Superintendent's Office .	195 S. Canal.
*Main 217	"	Secretary and Treasurer	195 S. Canal.
*Main 217	"	Wood Engraving Dept. .	195 S. Canal.
*Main 217	"	Electrotype Foundry . .	195 S. Canal.
*Main 217	"	Map Engraving Dept. .	195 S. Canal.
*Main 217	"	Com. Photo-Eng. Dept. .	195 S. Canal.

Our Oak, Steel-Run Cabinets

Are away ahead of everything else in the market in style, strength and compactness.

TRY OUR PATENT STEEL FURNITURE.
"It's a Daisy."

Morgans-Wilcox Co.
Middletown, N. Y.

Crown Linotype Metal

FOR
FINE
BOOK
WORK.

POSITIVELY nothing but new metal used in its manufacture. Unrivalled for durability and sharpness of face. Send for booklet.

PATTERSON & WHITE,
Sole Agents,

Every ingot stamped with the word "Crown."

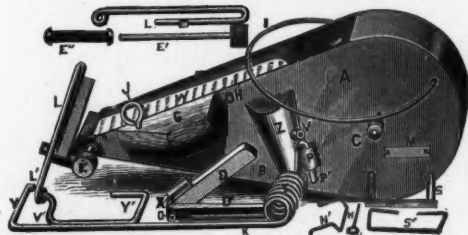
518-20 MINOR STREET,
PHILADELPHIA, PA.

Deerlake Mills...

Made of linen rags, will never turn yellow with age. Pure white wove, strong, with a medium finish, it has the appearance of the highest grade papers at two-thirds their price. Used for commercial stationery, blank books, etc., it will satisfy the most exacting. Price 12 cents per pound, with reduction in quantities. Carried in all sizes and weights, also in half-sheet ruled headings.

Union Card & Paper Co.
198 William St., New York.

R. Dick's Seventh Mailer.



OVER
8,000
IN USE.

NO
BETTER
MAILER
MADE.

WORTH more to the printer than Klondike gold, is R. Dick's Seventh Mailer. A great time-saver—and time is money. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. For information concerning Mailer, address

Price, \$20.25
without Royalty.

R. DICK ESTATE, 139 West Tupper St.,
BUFFALO, N. Y.



More type is ruined by reckless cleaning than by actual service on the press.

It is cheaper to buy decent brushes adapted to your purpose than it is to buy type.

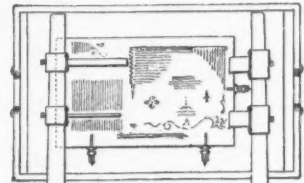
No. 1— $2\frac{3}{4}$ x 4 inches—for galley, stone and platen press work, 75 cents each.
No. 2— $2\frac{3}{4}$ x 8 inches—for cylinder press rollers and large forms. Delivered prepaid anywhere in the United States on receipt of price.

FRANK BARHYDT, 1014 Monadnock Block, Chicago.

New and Secondhand Job Presses and Paper Cutters. Correspondence solicited.

This cut shows the Improved Fingers attached to the Platen Grippers.

May be applied to any gripper in an instant, and reliably fastened in any position for all kinds of work difficult to get off the form. Bear off the grippers least of anything. See both grippers and side gauge in use at one time.



The shapes { $\frac{3}{8}$ inch between line }
 { $\frac{1}{2}$ inch between line } 50c. each.
 { Marginal - - - }

EDW. L. MEGILL, Manufacturer, 60 Duane St., NEW YORK.

Sent on receipt of price—delivery guaranteed.

Fall Wedding

Invitations, Announcements, etc., engraved in the latest style.

LEADING SPECIALS:



2-Quire Box of Embossed Paper and Envelopes at 65c. prepaid.

5-Quire Box of Embossed Paper with any two-letter Monogram and Envelopes at \$1.50 prepaid.



Send for Circulars.

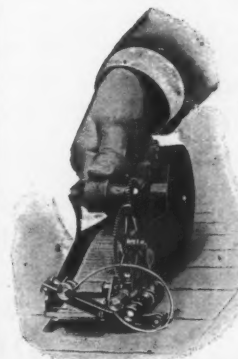
Steel Die Embossed Letter-Heads, Envelopes, Catalogue Covers, etc.

WM. FREUND & SONS,

Samples and Prices upon application.

155 STATE ST., CHICAGO.

VERY BEST MAILER.



Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the

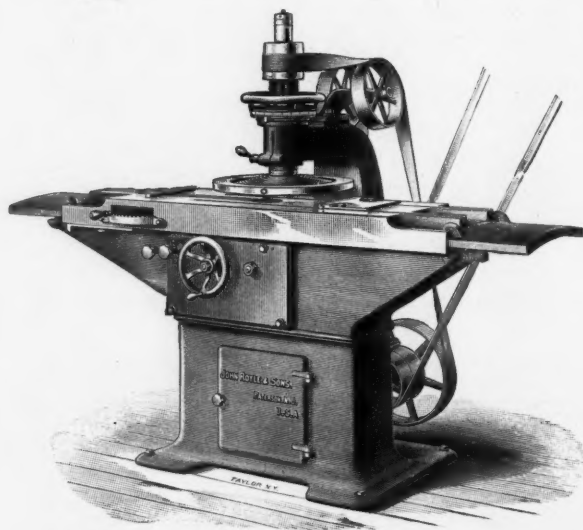
AMERICAN TYPE FOUNDERS' CO.



We think. We originate. We invent. We develop. We produce. We excel. We cease not. We sow. We reap. We harvest. Are you on the "short" side? If so, write us.

Respectfully,

BROWN FOLDING MACHINE CO.
ERIE, PA.



The Royle Planer...

A MACHINE FOR
ADVANCED AND PROGRESSIVE
ENGRAVERS.

It will do unusually accurate work because all parts are made and fitted with the greatest exactness, and owing to its massiveness it is always rigid and steady. Boards double the width

of the table can be planed, the cutter-disc being carried by an overhanging arm, leaving one side of the table free and clear. Very fine adjustments can be made, the vertical movements of the cutter-disc being indicated, in thousandths of an inch, on a suitable scale.

LONDON AGENT:
P. LAWRENCE, 63 Farringdon Road, E. C.
MONTREAL AGENT:
C. J. ROBERTSON, 588 Craig Street.

John Royle & Sons,
Paterson, N. J., U. S. A.



F. C. MUGLER
C. E. BONNER
Pres. & Mgrs.
TELEPHONE
2792.

**GENERAL
ENGRAVING CO.**
GENERAL ENGRAVERS

193
Champlain St.
Cleveland,
Ohio.

RE-ETCHED HALF TONES
ZINC ETCHINGS
WOOD ENGRAVING
LITHOGRAPHS
3-COLOR HALF TONES
ELECTROTYPING.



Electrotypes for sale of this Calendar Plate in three colors (three-color process) with space for advertising card and tabs. Above is a half-tone reproduction of same.

"Poet and Printer."

The fame of the late Mr. Longfellow rests principally on his poetry, but every progressive printer will be quick to appreciate the sound business sense embodied in these three maxims from "Hyperion":

Gaze not mournfully upon the Past; it comes not back again.

The business man can't be too careful not to be born after his time. Carrying on business in the year 1847 A.D. was no doubt truly delightful, but this course is not open to the printer of today.

Hand composition of plain matter in quantity is a relic of the past. The printer who depends upon this method of handling large contracts will find the large contracts rapidly growing scarcer. The machines setting specially nicked type (with the help of an operator, a spacer and two boys) have certain advantages over hand composition, and they make business good for the type foundry, but the procession is now far beyond them. The low price at which slightly used secondhand machines of this class can now be purchased is a point in their favor, but the progressive printer has little use for museum specimens.

Wisely improve the Present; it is thine.

The peculiar value of the present to the alert printer lies in the unique opportunity it offers to the early users of improved machinery. While conservatism is grudgingly making way for the universal adoption of the Linotype, the machines first installed will be earning double returns for their possessors.

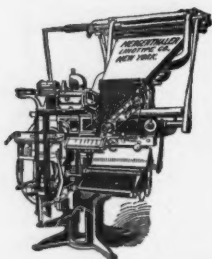
When all printers are supplied with the Linotype, the prevailing prices of composition will naturally be reduced by nearly or quite the full extent of its saving over hand composition. At present much work is still done by hand, and this fact has a strong tendency to hold prices up to a point that just barely pays the hand operator. But rates that are starvation for hand composition are a Klondike claim for the Linotype. Now is the time to work this claim. Now you can buy Linotypes and make money; in five years you will be forced to buy them or go out of business.

Go forth to meet the Future without fear.

The best preparation for the future is the active use of the resources of the present. The next steps in the march of improvement will be most easily taken by the man who has taken the previous steps. Some men are afraid to take a forward step for fear they may then have to take another. They should rather fear to miss a forward step, lest they lose the ability to make the next advance.

Some printers fear that if they install Linotypes some wonderful new invention will straightway make them worthless. But such leviathans of inventive genius do not leap full-grown from the brain. They have to pass through a long and trying period of gestation, and a longer and still more trying period of adolescence, of growth and development. The cost of rearing them is great, and despite the most lavish expenditures very few survive infancy. No wide-awake business man need fear that such an invention will steal upon him as a thief in the night. If it come it will be amply heralded, and he will have time to watch its progress and prepare for its maturity, and to accumulate money to purchase it from the earnings of his Linotypes.

THE LINOTYPE is the Machine of the Present Tense.



It is a matured invention—tried, amended, developed and fully proved.

It has the outfit—a full specimen book of faces adapted to every use, and all needful appliances for special work.

It does the work. At present about one hundred and sixty million ems per day are being set on Linotypes, with an economy no other method of composition can approach, and a quality of printing surface no other method can afford.

ARE YOU LIVING IN THE PRESENT? If so, the Linotype is a necessity for you.

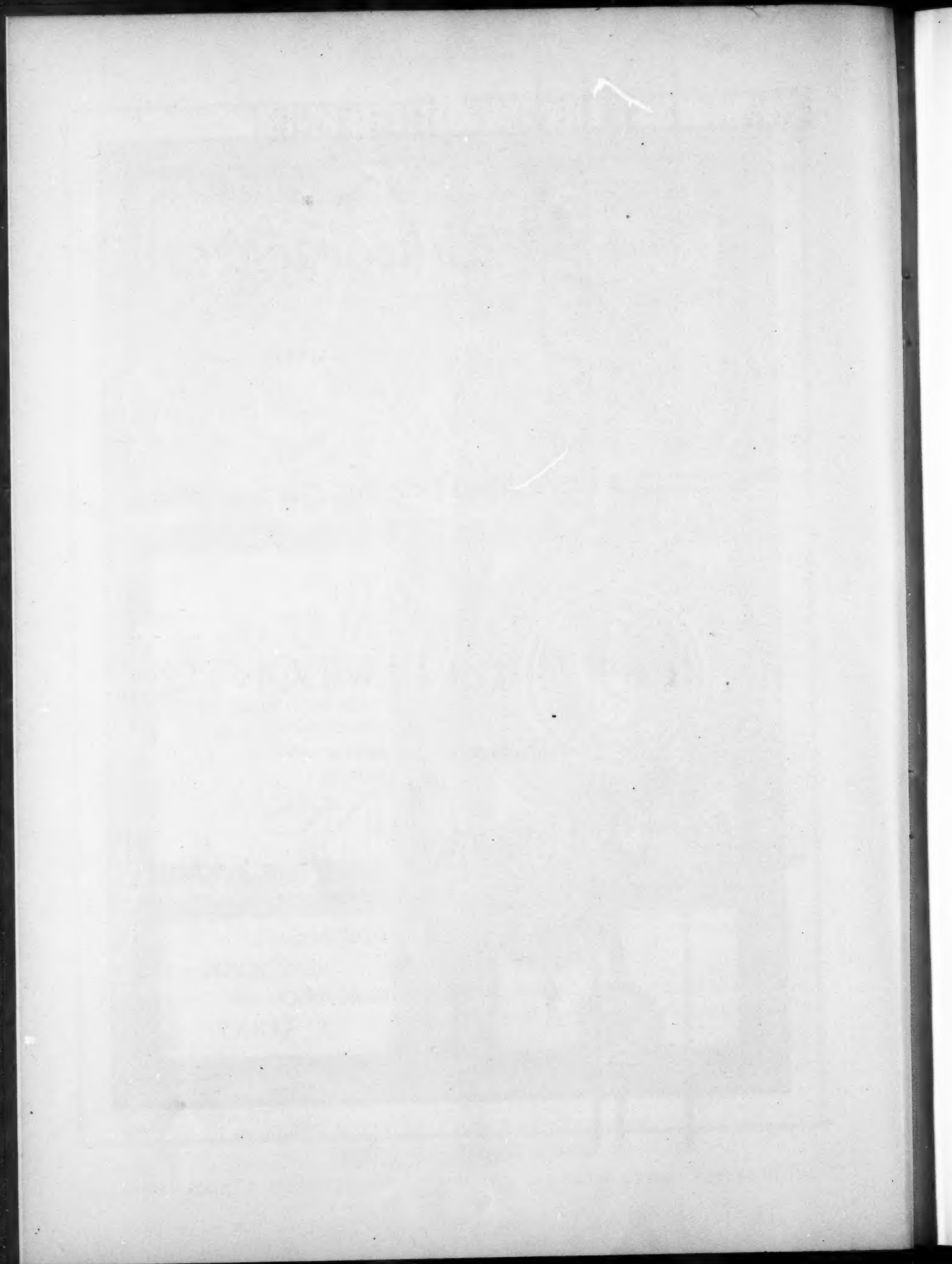
MERGENTHALER LINOTYPE COMPANY,
TRIBUNE BUILDING, NEW YORK.



THE
AULT &
WIBORG & CO
MANUFACTURERS OF
LITHOGRAPHIC AND
LETTER PRESS
PRINTING
INKS

CINCINNATI
NEW YORK
CHICAGO AND
ST. LOUIS

LITHOGRAPHED WITH
BLUE N° 543-46, GREEN N° 535-56, YELLOW N° 518-98, RED N° 531-II, BROWN N° 543-47.



Edwards, Deutsch & Heitmann

JOS. DEUTSCH, Pres't
PAUL HEITMANN, Vice-Pres't
CHAS. EDWARDS, Sec'y & Treas



194-198 South Clinton Street
CHICAGO

ORIGINATORS OF
NEW DESIGNS IN
FINE COLOR AND
COMMERCIAL WORK



THE Cover of this issue of THE
INLAND PRINTER a specimen of
our work.

SPECIALTIES:

Artistic Show Cards, Labels and Posters

...MAP WORK OF EVERY DESCRIPTION...

UP-TO-DATE
IDEAS

UP-TO-DATE
FACILITIES

UP-TO-DATE
METHODS

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E. R. HOYT, Vice-Pres't.
W. S. SWINGLEY, Sec.
H. E. WILLS, 2d Vice-Pres't.
A. L. DAY, Eastern Manager.

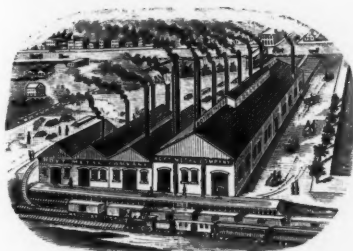
Hoyt Metal Company St. Louis, Missouri.

MAKERS OF

*Standard Stereotype
and Electrotpe Metals,*

Linotype AND Monotype Metals

AND OTHER ALLOYS.

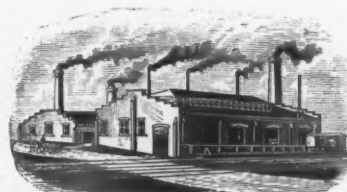


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Our Stereotype and Electrotpe Metals are used and recommended as the BEST by foundries in all parts of the country.

Our Linotype Metals are unequaled in quality and low in price.

Our Monotype Metal is made after a formula approved by the Lanston Monotype Co. after many tests at their works, and is guaranteed satisfactory.



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ARLINGTON, N. J.

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George E. Sanborn

347 and 349 Dearborn Street

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WESTERN AGENT FOR

The STANDARD MACHINERY CO.

Successors to GEORGE H. SANBORN & SONS

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Paper Cutting Machines

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Bookbinders and Printers

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LONG DISTANCE TELEPHONE, "HARRISON 541."



MERELY AN EYE-CATCHER

TO CALL YOUR ATTENTION TO THE FACT THAT

BINNER PLATES MEAN PERFECT PLATES

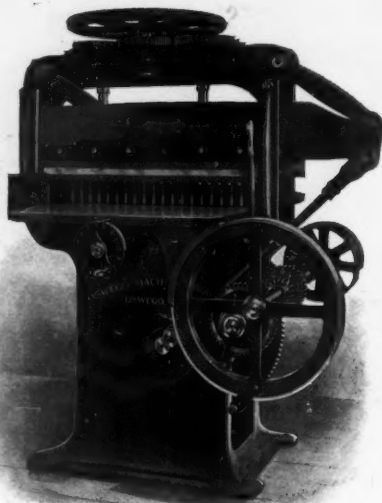
BINNER'S EIGHTEEN-STORY CREATIONS
sent on receipt of five 2-cent stamps.

BINNER in the FISHER BUILDING, CHICAGO.

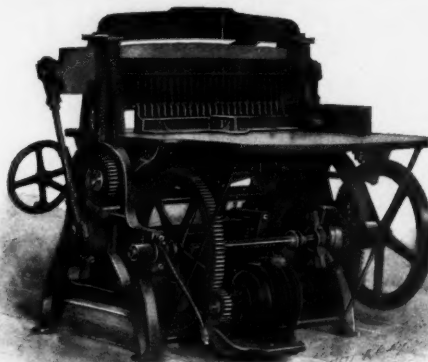
The Brown & Carver Cutting Machines

CUT SQUARE, CLEAN AND FAST.

♦♦♦♦ ACCURACY GUARANTEED.



TWO-SPEED HAND OR POWER CUTTER.



SHOWING COMPACT ARRANGEMENT FOR DRIVING WITH ELECTRIC MOTOR, NO EXTRA FLOOR SPACE REQUIRED.

Oswego Machine Works, Oswego, N. Y.



...Arabol...

Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes
and Finishes,
Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusty at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

THE LEADING

Printing Ink

MANUFACTURERS
ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks,
Printing Inks for Bookbinders,
Colors for Lithographers and Printers,
Transparent Lithographic Inks,
Tin Printing Inks,
Lichtdruck Inks,
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Importers of Bronze Powders.

THREE-COLOR PROCESS INKS

A SPECIALTY.

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Office and Factory:
46-48 East Houston Street,
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TURNER'S FALLS, MASS.

FACSIMILE OF
WATERMARKS.



SEND FOR
SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Reliance Lever Cutter

Clearly outranks all Cutters of its class, no matter what other manufacturers claim.

NO "IMPROVEMENTS"

or changes have been necessary in the Reliance since the first cutter was built — the first and last are exactly alike.

BECAUSE our long previous experience in making cutters had taught us the requisites of a first-class machine. The results prove that improvements are



NOT NEEDED — as is shown by the fact that, since their introduction three years ago, there have been no complaints nor calls for repairs, either on account of weakness, or defective material or workmanship, on any one of the **650 IN USE**. All parts strictly interchangeable.

FOUR SIZES MADE:

16½, 23¼, 25½, 28½ Inches.

FOR SALE BY TYPE FOUNDERS AND DEALERS ONLY.
Send for detailed Circular.

MANUFACTURED BY

PAUL SHNIEDEWEND & CO., Chicago.

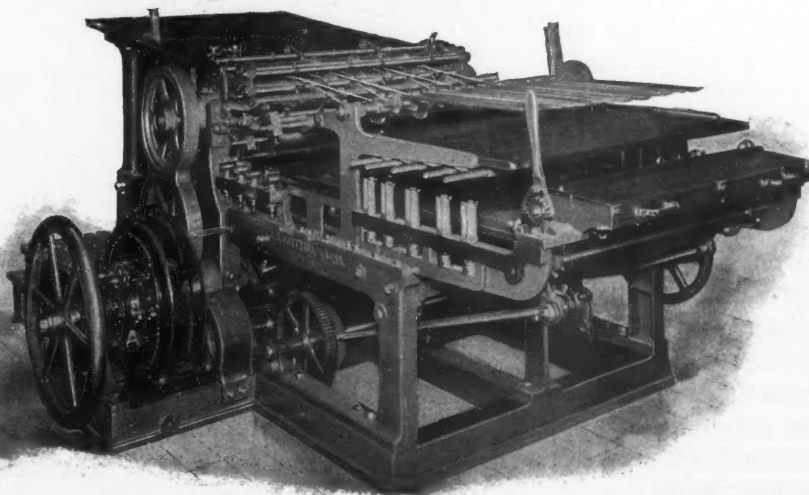
S. COOKE & CO., MELBOURNE, Sole Agents for Australia.

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Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.

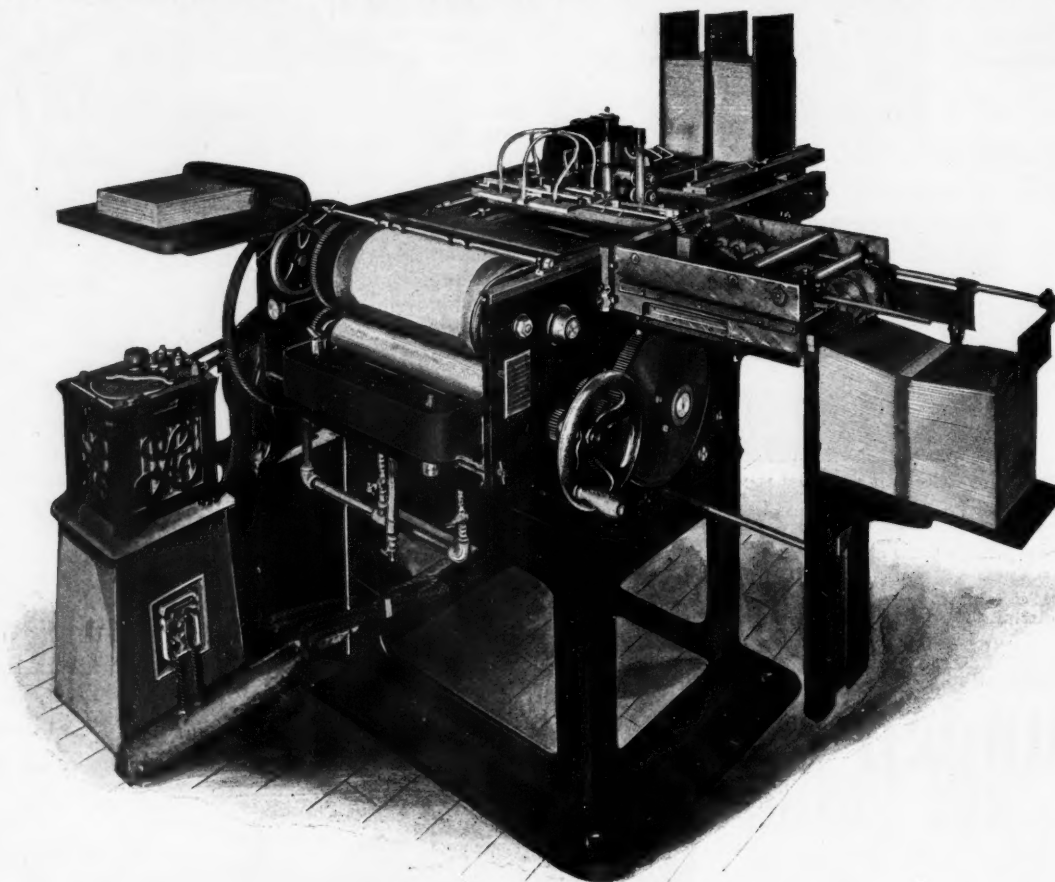


Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers. Enormous losses and inconvenience of shafting and belting obviated. Most compact, efficient and reliable motors on the market. Illustrated catalogue upon application.

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 Smyth Case Making Machines
 Economic Paper Feeding Machines
 Chambers Folding Machines
 Christie Beveling Machines
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 Universal Wire Stitching Machines
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**Bookbinders' and
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Compact, Simple and Easily Adjusted to different sizes.
 Automatic in its action.

 Capacity, 5,000 to 6,000 Finished Cases
 ONE OPERATOR. per day.

Product uniform and superior to hand work.
 Cloth cut to size and end folds made last, same as by hand.
 For further particulars, address

E. C. Fuller & Co., Sole Agents,

279-285 Dearborn Street,
 CHICAGO.

28 Reade Street,
 NEW YORK.

NONE TO ME!

According to *Dun's Review*, there were seventeen (17) failures in the printing and engraving trade during the month of September, with liabilities aggregating \$207,836. Of course the most of this is on machinery, etc., but I can safely say that from three to five per cent of this amount is owing to my competitors who sell on credit. ("None to me!") How can they stand such tremendous losses? Simply because the short-sighted printers of the country are willing to be charged double my prices to secure thirty or sixty days' time on a bill of goods. Those who pay their bills help to pay for those who don't. This is not so in my case. The small printer is charged the same price as the large one, and both are on an equal footing, as I make no exceptions to my golden rule of asking the cash in advance. I have been in the ink business nearly four years and my bad debts have not amounted to \$50. The bad ones were from dead beats who sent the check with the order, and when presented for payment there was no money in the bank to meet them. I employ no expensive traveling men. I need no bookkeeper. I have no pretentious office. When the cash don't come with the order I don't ship the ink. These are some of the reasons why my prices are from fifty to eighty per cent lower than my competitors' and my inks the best in the world. If you are dissatisfied with the goods, I buy them back and pay all freight or express charges.

Send for my price list. Address

PRINTERS INK JONSON

8 Spruce St.

NEW YORK.

WHEN you purchase Inks for fine half-tones and illustrated work, buy those you can take on trust unseen until in use. ❁



CUPID'S CONFIDANT.

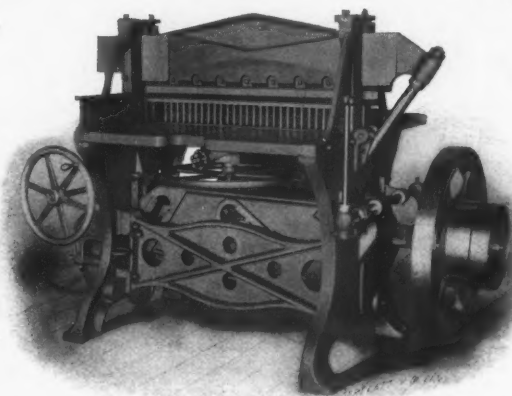
THE QUEEN CITY PRINTING INK CO'S INKS
are "right in it" as to working qualities, fineness, and
all things that go to make a superior grade of goods.

HOME OFFICE, CINCINNATI, OHIO.

Branch—345 DEARBORN STREET,
CHICAGO, ILL.

We respectfully solicit your orders.

Paper Well Clamped is Half Cut.



THE MONARCH—COMBINED SELF AND HAND CLAMP.

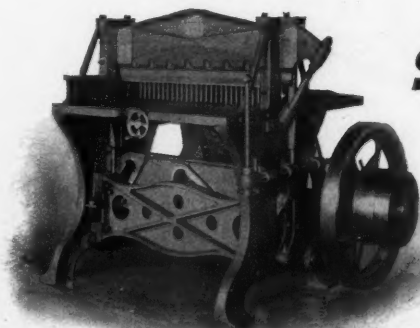
If automatically clamped by the machine, think of the saving!

Seybold Cutters have set a new pace in cutting records, and stand for less machinery and more output.

They are a new point in machinery equipment to look to for returns.

Everyone likes them except the repair man. He has no use for them, nor they for him.

Details will interest you. May we send them?



THE HOLYOKE—SELF-CLAMP ONLY.

The Seybold Machine Co.

*Dayton, Ohio,
53-55 Louie Street.*

New York. Chicago. St. Louis. London.

Don't
have
to
Check
it....



because it checks itself, and it takes up so little room that no good printer wants to part with it. That's the beauty about the

Wetter Numbering Machine.

Locks right into the form—lengthwise, crosswise, anywise—and prints your digits consecutively up to 1,000,000. Your entire job is done when it comes off the press. Saves time and money, don't it? Ask us about it.

JOSEPH WETTER & CO.

22-24 Morton Street, - - - BROOKLYN, N. Y.

 **SEE** IMPORTANT ANNOUNCEMENT ON PAGE 156, THIS NUMBER.

Be up to Date

AND USE OUR...

**ETCHING INK
FOR ENGRAVERS**



WE beg to call the attention of photo-engravers and others interested to our high-grade quality of etching ink. We make three grades, No. 1, No. 2 and No. 3. This ink is used by the leading engravers in the country, and in every case gives the best of satisfaction. Although the fact has not been very widely advertised, engravers are rapidly coming to realize that our ink is one that meets the most exacting requirements of their work. Write to us concerning it.

BUFFALO PRINTING INK WORKS,

MAKERS OF HIGH-GRADE PRINTING INKS,
BUFFALO, N. Y.

"BUFFALO INKS ALWAYS WORK."

**PARSONS
PAPER CO'S**

White and
Colored

Envelope Papers

Are
Standard.

THESE PAPERS ARE ALL ANIMAL
SIZED, POLE DRIED. USE THEM
AND THEY WILL PLEASE YOU

HIGHEST GRADE HALF-TONES

AT LOWEST PRICES.

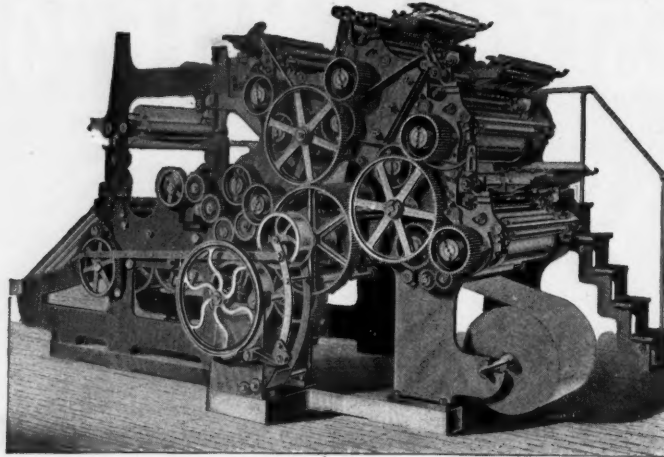


ELECTRIC CITY ENGRAVING CO.

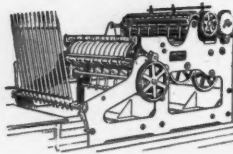
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WASHINGTON ST.,

BUFFALO, N.Y.

SPECIAL PRINTING MACHINERY.

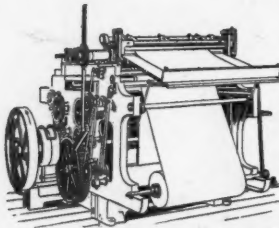
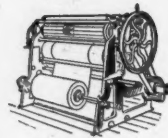


Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.

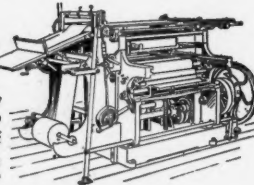


BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1/2 x 36 inches.

BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.

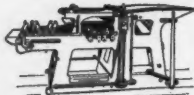
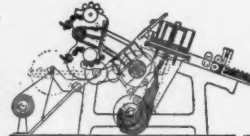


DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..

PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.

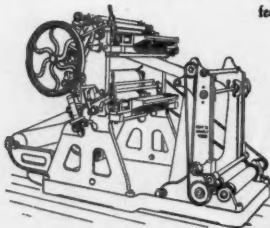
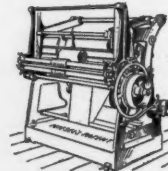


PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.

ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.

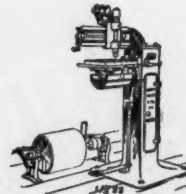


SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.

IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder



If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

Mr. C. J. ROBERTSON, 12 Phillips Square, Montreal, has the sole right to solicit orders for us in Canada.



PHONE M-548

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HALF TONE, ZINC
WOOD AND METAL
ENGRAVING
ELECTROTYPING

-175 MONROE ST. CHICAGO-

FIGURE DRAWING AND ILLUSTRATING A SPECIALTY

G. Butler



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Designers.....
Engravers.....
Electrotypers...
Zinc-Cutters...
...and.....
...makers of...
Superior...
Half-Tones.

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A 24-page book of the finest art subjects, sent upon receipt of 10 cents in stamps.

SEND FOR OUR
NEW CATALOGUE OF

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Designs
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LETTERHEADS**

EQUAL TO LITHOGRAPHY.

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GRD. RAPIDS, MICH. U.S.A.

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PHOTO-ENGRAVING
ON
HALF-TONE
AND LINE
AND ARTISTIC
AND MERCANTILE
PURPOSES

PEARL ROSE & NEW CHAMBERS ST.
NEW YORK

OUR CALLING CARD.



WE WANT to call on every printer in the United States and Canada, and we want to leave our card. It is shown on the left-hand side of this page. It is a printers' line gauge, graduated by picas up to 72-line. It is a very useful article to have about the printing office and comes in handy in determining the length of leads, slugs, pieces of furniture and reglet, and a thousand and one articles that are continually being used. We offered this rule to the readers of *The Inland Printer* last year and we had thousands of calls for it. Now we want every reader of *The Inland Printer* to drop us a postal card and we will send to each applicant one of these line gauges free of charge. Please state on the card that you saw this advertisement in *The Inland Printer*.

California Job Case vs. The Regular Job Case.

Printers are proverbially slow to change their methods, and a new article must have great merit to meet with much approval. It has been the rule, as far back as we can remember, to fill all type cabinets with the regular job or italic cases, and they have been used almost exclusively in stands and case racks, for the laying of roman jobbing fonts. Some years ago there appeared on the Pacific Coast a modified form of the job case, known as the California Job Case. Observing printers instantly recognized its merits, and it has been growing steadily in favor until it is now as well known and used as extensively in the New England States as in the territory where it originated. The reason why California Job Cases are now generally preferred to the italic job case is because they afford one-third more room for caps, while giving the same space for lower case. In the italic case there are two rows (14 boxes) which are useless so far as an ordinary jobbing font is concerned. (See cut.) By omitting these boxes the cap boxes are enlarged, and 9 boxes are left for extra characters. This gain is specially valuable in the three-quarter size cases.

In this size it has been the practice to put the caps at the back of the lower case (a very unhandy arrangement) because in the three-quarter italic job cases the cap boxes were entirely too small for use. The 14 superfluous boxes in the italic job case were designed to hold accented letters, fractions and other extra characters which are not included in job fonts. For German fonts and fonts with Spanish accents the regular italic case is undoubtedly the best, owing to the increased number of extra characters.

Recognizing the merits of this case and its increasing popularity, we have decided to give our customers the option of having their cabinets filled with these California Job Cases or the regular job case, without change in price. This applies to all cabinets made by us, including the regular Wisconsin Cabinets, Polhemus Cabinets and Porter Patented Extension Front Cabinets.

Our goods can be ordered of us direct or from your nearest supply house. Ask for Hamilton goods and see that you get them. There are others, but none cheaper. Every article we make bears our stamp. Look for it. *It is a Guaranty of Excellence.*

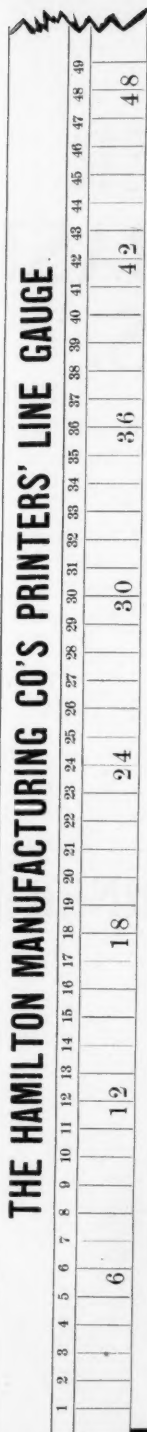
THE HAMILTON MFG. CO., TWO RIVERS, WISCONSIN.

THE HAMILTON MANUFACTURING CO'S PRINTERS' LINE GAUGE

GRADUATED BY PICAS



POINT SYSTEM



REGULAR ITALIC OR JOB CASE.



CALIFORNIA JOB CASE.

We beg to Warn the Trade

against the imitations of our machines which have been placed upon the market in violation of our patent rights.

Users of the infringing machines are liable to us, as well as the makers and dealers, and we shall bring suits for infringement wherever it is necessary in order to protect ourselves.

No less than twenty U. S. patents on typographic Numbering Machines are now owned by us, and it is our purpose to stop every infringement of any of these.

JOSEPH WETTER & CO.,

20-22 Morton Street,

BROOKLYN, N. Y.

October 5, 1897.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

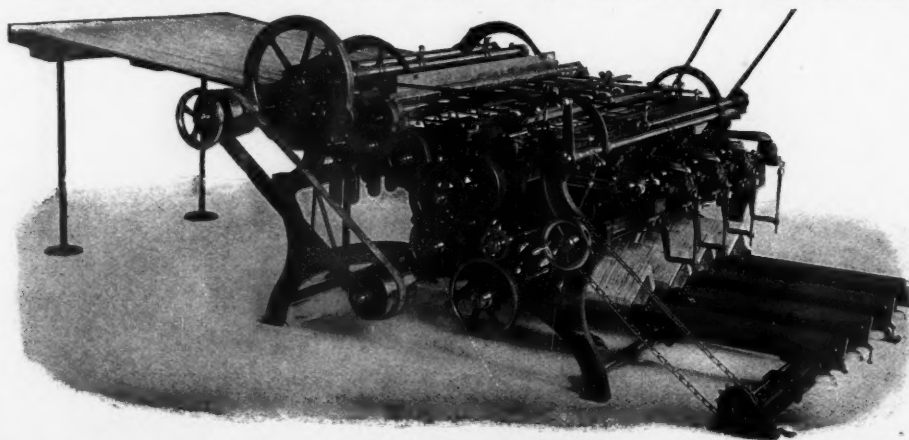
Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 263 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....



This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.

Fifty-Second St., below Lancaster Avenue,
PHILADELPHIA, PA.



Halftone engraving from original photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.

Duplicate plates for sale.

A BELLE OF THE ORIENT.